Yuko Nii Foundation

# ACROSTIC PARADISE LOST

## Freely Written & Based on Milton's Work

## By Terrance Lindall




"Extort from me never shall that Glory take, never
Shall His wrath or might make me to bow and sue for grace."




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Terrance Lindall's art herein
from the following collections:

Denise Tuite
Brian Olphie
Yuko Nii Foundation

Some are in unknown collections

**Lindall's Paradise Lost Projects**
https://www.grandparadiselost.com/

## INTRODUCTION TO LINDALL'S PARADISE LOST

by Yuko Nii

"The written word skims in through the eye and by means of the utterly delicate retina hurls shadows like insect legs inward for translation. An immense space opens up in silence and privacy, a space where literally, anything is possible. " John Updike

Updike's is a wonderful description of why the written word cannot be superseded and why the written word will endure. Written words in a master's hand can conjure landscapes, colors, sensations, music, philosophy and artistic visions without confining them. And as the words are scanned, the receptive and imaginative reader, a "sine qua non" part of this formula or process, brings them to life. As John Milton said "Books are not absolutely dead things!"

With Paradise Lost, the written word in it's greatest form, Milton was able to evoke Updike's "immense space" and project spectacular landscapes of both heaven and hell, and create also the monumentally tragic character of Satan, courageous yet debased, blinded by jealousy and ambition, heroic nonetheless. The blind poet brings powerful visionary life to one of the world's greatest stories, id est, the Western legend of man's creation and fall, a story encompassing philosophical concepts of free will, good and evil, justice and mercy, all presented with the greatest artistry to which the written word can aspire.

The artist Terrance Lindall came to Milton while pursuing a double major in Western Philosophy and English Literature, graduating Magna Cum Laude from Hunter College New York City. Paradise Lost, this "greatest work in the English language," enraptured Lindall because it encapsulates Lindall's metaphysical, epistemological and axiological philosophies. Today Terrance Lindall's paintings for John Milton's Paradise Lost are perhaps the best-known illustrations for this epic outside of those by William Blake and Gustave Dore'. Thus the power of Milton today is reflected in how it continues to inspire artists, writers and intelligent persons at all levels, creating a ripple effect into society.

# TABLE OF CONTENTS

P. 4 Introduction by Yuko Nii
P. 6 Timeline of Terrance Lindall's Milton Project
P. 9 About the Acrostic Paradise Lost
P. 10 How the Acrostic Reads
P. 18 The Acrostic Paradise Lost
P. 103 The Robert J. Wickenheiser Commentary
P. 122 Some Artists Associated with the Project
P. 130 The Historical Paradise Lost Collection
P. 156 English Collection related to John Milton



# Time Line of Lindall's Paradise Lost Project

1970 Lindall takes a course on Milton. Professor Fiske write on Lindall's final paper "Milton would have reasoned thus!"

1978-9 Lindall paints 24 paintings of Paradise Lost with handmade frames.

1979 Lindall's Paradise Lost appears in Heavy Metal Magazine.

1983 Lindall self publishes his Paradise Lost. Displayed in the windows of B. Dalton on 5th Avenue and 48th Street in Manhattan, it sells out.

1997 Lindall recites Paradise Lost annually at the Williamsburg Art & Historical Center.

1999 Lindall makes a DVD of his recital with music composed by Peter Dizzoza, "the singing lawyer."

2008 Lindall produces his Gold Scroll with 23.5 k. gold leaf embellishments. He produces Giclee prints that are purchased by renowned collections.

2008 Lindall produces The Grand Paradise Lost Costume Ball and Open Call exhibit that is covered in the New York Times.

2012-14 Lindall produces two lavish 13 x 19 Gold folios with hand painted borders surrounding Giclee prints. One is acquired by the Robert J. Wickenheiser collection along with a number of original drawings.

2020 Lindall decides to produce The Acrostic Paradise Lost.

Lindall's art for *Paradise Lost* appears on the cover of Complete Poetry and Essential Prose of John Milton, to be released by Random House 2008. Edited by William Kerrigan, John Rumrich and Stephen M. Fallon Format: Hardcover, 1392 pages, ISBN 978-0-679-64253-4 (0-679-64253-6)

Holt Rinehart & Winston is using another Lindall Paradise Lost image in a 2009 high school textbook, which will have a first run of 370,000.

Terrance Lindall's illustrations for Paradise Lost is featured in 'Paradise Lost and the Private Presses', a catalog for a major exhibit of private press books in the collection of James Freemantle at Milton's Cottage in England.

Terrance Lindall's illustrations for Paradise Lost is in "Digital Milton" published by Palgrave Macmillan. His Gold Scroll is featured in an essay by Hugh Macrae Richmond "Milton for Millenials" covering the range of dynamic approaches to Milton resulting from modern technology. Editor David A Currell said to Hugh: "Lindall's image is both beautiful and striking; I think it would be a wonderful inclusion."

Oxford University's major exhiibit "CITIZEN MILTON" at the Bodleian Library (to which Milton himself personally donated copies of many of his works) uses one of the works of art by Lindall for Milton's Paradise Lost from the Nii Foundation collection. Their exhibit honors Milton's 400th birthday. The web page is entitled "Exhumations and Destinies: 'For Books are not absolutely Dead Things.'" Oxford University recognizes Lindall's contribution to the continuing Miltonian artistic legacy[19].

## Satan Inspires Humanism

In Milton's Paradise Lost, as Satan contemplated God, he "trusted to have equaled the most high." In other words, he held up a conceptual mirror to himself, thus blotting out the light of God's truth and perfect order, and in that mirror Satan saw himself as God. His own desires were now the criteria of Truth and Justice. Satan rejected the order of God's Love and he was now on his own to determine what is good and bad.

The seduction of Adam and Eve by Satan also left Adam and Eve cut off from the order and law of God. That is loss of Eden, where humans knew their boundaries and were happy in God's orderly garden. Now God left them to be on their own. Adam & Eve had decided to disobey God's Law and now God left them to create their own laws and humanism was born. Yes, indeed, Satan inspired humanism and it was the only recourse to man after the fall. What is humanism?

From the Wikipedia article: "Humanism can be considered as a process by which truth and morality is sought through human investigation." In other words, truth and morality are found by holding up a mirror and examining ourselves in relation to the world, not by receiving any revelation from God or his appointed messengers on earth, most notably the Pope. In investigating our relation to others and ourselves, humanism seems to have arrived at the conclusion that judgment of good and bad are relative to each person. For example, it may be good for one man to kill another to preserve his family, but is it good for the family whose member has been killed?

It is curious that Milton supported Cromwell, a rebel against absolute authority, like Satan's rebellion against absolute authority. That is probably why Blake said Milton was "…of the Devil's party."

# About The Acrostic Paradise Lost
# By Terrance Lindall

There's an acrostic "Satan" in *Paradise Lost* 9.510-514:

*"Scipio* the highth of Rome. With tract oblique
At first, as one who sought access, but feard
To interrupt, side-long he works his way.
As when a Ship by skilful Stearsman wrought
Nigh Rivers mouth or Foreland, where the Wind."

Acrostics in Milton's poem have fascinated scholars, and I thought I might like to write another synopsized version of Paradise Lost in acrostic form that actually tells the story briefly. The idea was suggested by John Geraghty, a prominent collector of Milton books, art and ephemera.

I am just beginning the project that I hope I can present it during National Poetry Month next year. I will also present two first edition illustrated books of William Blake, plus many other remarkable illustrated books.

I do attempt things with Paradise Lost never done before. One was synopsizing it and then popularizing it in Heavy Metal Magazine. The synopsized book was on display in B. Dalton's store window on 5th Avenue in mid- Manhattan and sold out. Another was the Gold Folio, and another was the Gold Scroll that reads like a Torah scroll (p.65). Then there was the Paradise Lost Costume ball in 2008 that got a major article in the New York Times. All were successful.

We also have a major collection of Paradise Lost related materials, including first illustrated editions, an Elkington Shield that won a world fair award, etc. These will be on display when I produce the show related to the acrostic.

Inquire: Milton@wahcenter.net

The acrostic presented here reads:

Book 1
P. "MUSIC! Why he fell with horror and saw red flames."

Book 2
P. Pandemonium. Satan's Council. Moloch. Belial, Beelzebub persuades. Satan assumes the charge. Death bars the fiend. Sin's tale. Said mayhem abounds. Now the gates open. Chaos guides Satan.

Book 3
P. About. God and Son see all. The Son offers Self.

(continued)



"The haralds by command of sovereign power now proclaim…"

## The Acrostics Continued…

Book 4
P Satan Reaches the Garden. His regret sad. Eve's troubled sleep. Satan is dispatched. Woman Eve sees herself.

Book 5
P. Raphael arrives and reveals Satan's apostasy.

Book 6
P. Traitorous angels war against God.

Book 7
P. Creation described. The oasis with land and sea, earth and life.

Book 8
P. God creates Eve. The warning.

Book 9
P. Satan enters serpent, beguiling and tempts Eve to sin.

Book 10
P. Man seduced.

Book 11
P. God's judgement. Man's fate and man's future.

Book 12
P. The Son redeems man.


The Book of Life
The GARDEN
Sing Heavenly Muse
say first what caused our
Parents in that happy state of
Eden to fall off from their
Creator? Who first seduced
them to that foul revolt?
The Infernal Serpent! He
It was whose guile stirred
Up by envy and revenge
deceived the Mother
Of Mankind
What time He trusted
to have equaled the
Most High if he opposed
and with ambitious aim
Raised impious war in
Heaven and battle proud
With vain attempt. Him
The Almighty Power hurled
Headlong flaming from the
Ethereal Skies down to
Bottomless perdition
GENESIS
In the Beginning was
The Word!
And God
separated the
light from
the dark.

Milton's poem is the first soap opera, with a lot of sex, war, arguments, jealousy and more. It is also the first science fiction fantasy tale with flights through "outer space" (word coined by Milton).

The poem bounces around with flashbacks and a lot of philosophy and many events concurrent. I think it is probably the greatest work in the world!

The "secret" of Milton's Satan is that he carries Hell within him. The entire poem is a parable of an internal spiritual struggle that many people go through on a lesser scale.

My theory with this version is that all a good story needs is "patter." i.e., it must read lyrically. So you will see longer and shorter stanzas, sometimes rhyme, most often not. It works. I will record my reading soon.

My acrostic summarizes the poetry that accompanies it. The story is told in the acrostic.

I am currently gathering together all my paintings and drawings done over the years and will include it in this book.

I want to thank Pat Wickenheiser for her support. I thanks John Geraghty for the many gifts to the Milton collection and his great support and advice. Also, Elizabeth Sudduth of the University of South Carolina, Professor Joseph Wittreich, Professor Hugh Macrae Richmond, Professor Carter Kaplan, Professor Horace Jeffery Hodges, Professor Karen Karbiener, Professor Louis Schwarz, John Dugdale Bradley of Milton's Cottage and especially my "Heavenly Muse' Yuko Nii.

Terrance Lindall

From the commentary for Terrance Lindall's Gold Folio of John Milton's *PARADISE LOST*

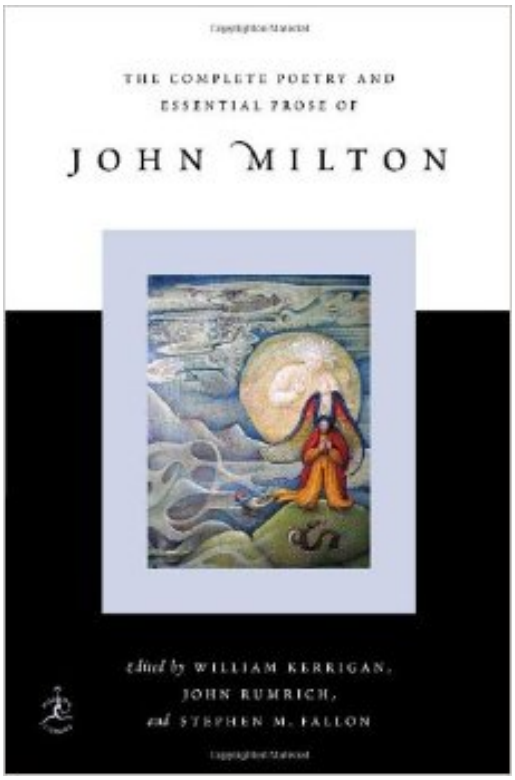
"Without a doubt, Terrance Lindall is the foremost illustrator of *Paradise Lost* in our age, comparable to other great illustrators through the ages, and someone who has achieved a place of high stature for all time." Robert J. Wickenheiser, 19th President of St, Bonaventure University

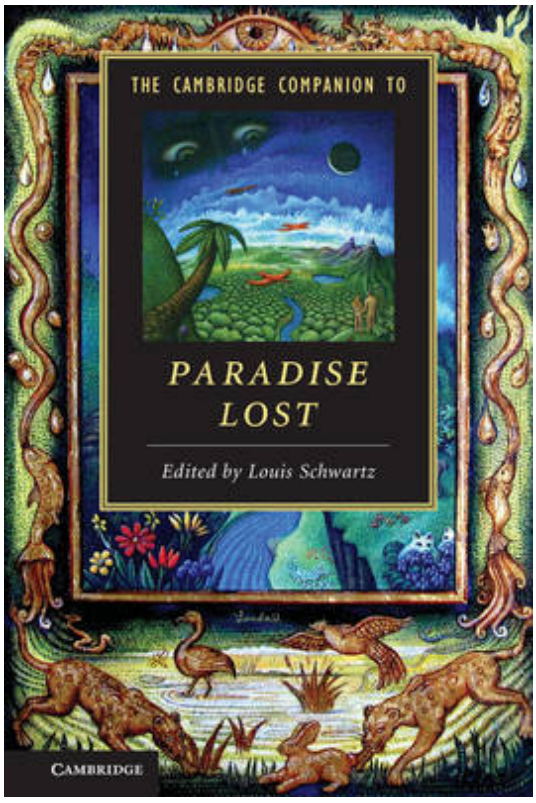
https://en.wikipedia.org/wiki/Robert_J._Wickenheiser

**In memory of Robert J. Wickenheiser, Milton Book & Art Collector**



He was, among other things, a great collector of art, specifically Miltonian Art. He gave the University of South Carolina the whole of the prestigious sets of illustrations he owned, based on Milton's works.




**Lindall's art appears on the cover of the Essential Milton and the Cambridge Companion**




**Milton Dictates Paradise Lost**




**TO JOHN MILTON**

**To All! A gloried story take,**
**And with a gentle hand**
**Take up the book where**
**Dreams are twined**
**In Eden's ancient land.**

**Beneath the turmoiled universe**
**Full leisurely we glide;**
**For all our thoughts, with English skill,**
**By Milton's words are plied,**
**Thus his great thoughts with no small force**
**Our wanderings do guide.**

**Thus grew the tale of Eden lost:**
**Thus slowly, one by one,**
**Its quaint events were meted out**
**Until the tale was done,**
**And home we fly, a happy we,**
**Astride this tale well spun.**

**Terrance Lindall**

# THE ACROSTIC PARADISE LOST

Freely Written and Illustrated Based on Milton's Work

By Terrance Lindall

## BOOK 1



**MUSE!**
**Under starry skies, with angels nigh,**
**Sing of that Forbidden Tree so high,**
**In fairest verse, the saddest case of all,**
**Cause then of Man's free will and fall.**

**Who tempted our proud parents in thir**
**Happy state? Eve, wife of Adam, fair of face,**
**Yearned for knowledge yet fell from grace.**

***He it was, The Infernal Serpent, whose guile, and scheme,***
**Ev'n in rage rebelled 'gainst the power supreme.**

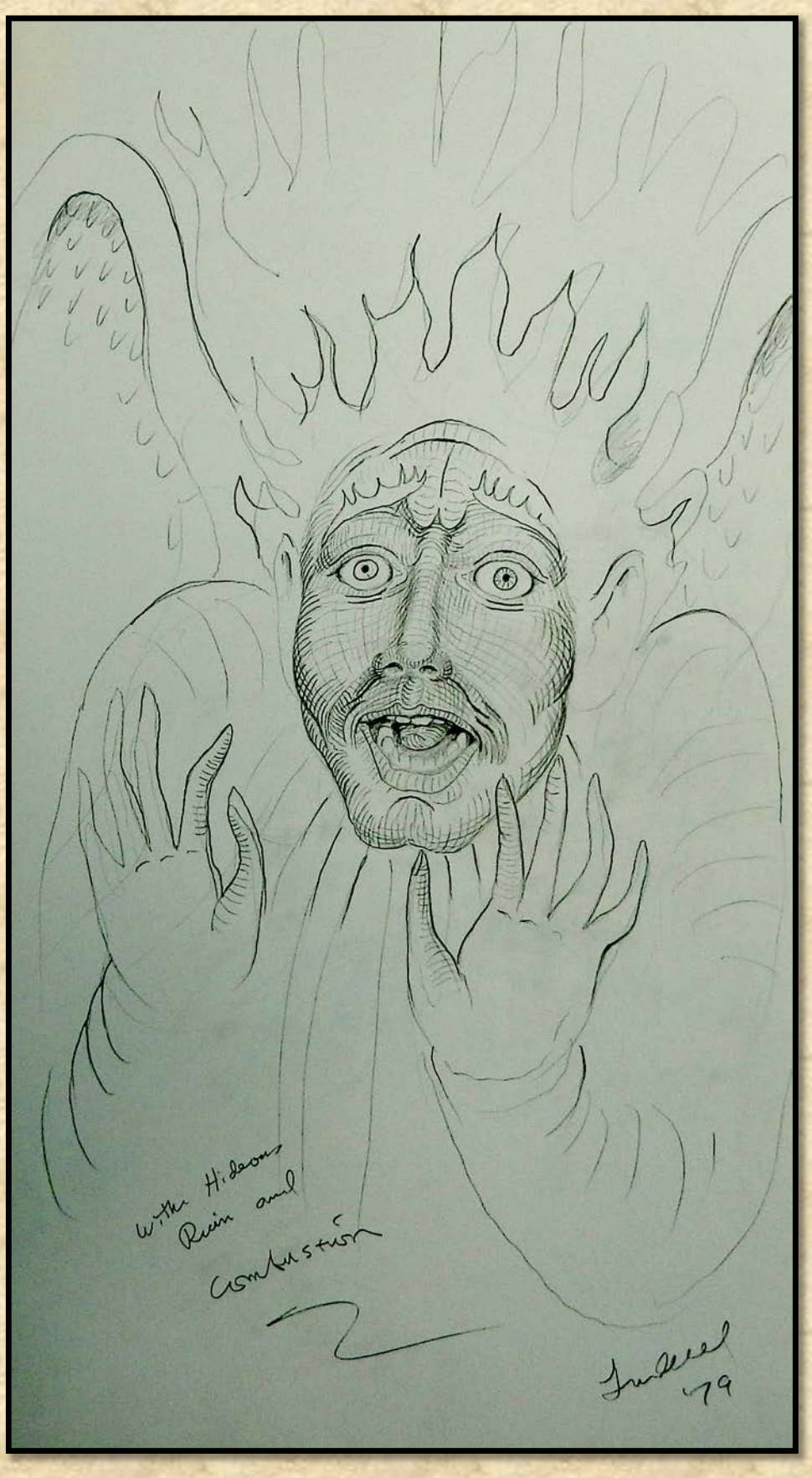
**Favour'd of Heav'n once so highly, through & abroad**
**Ethereal Skies hurled he by hand of God,**
**Long flaming nine times the span of night and day,**
**Lastly to the lake of burning fire…and thir he lay.**

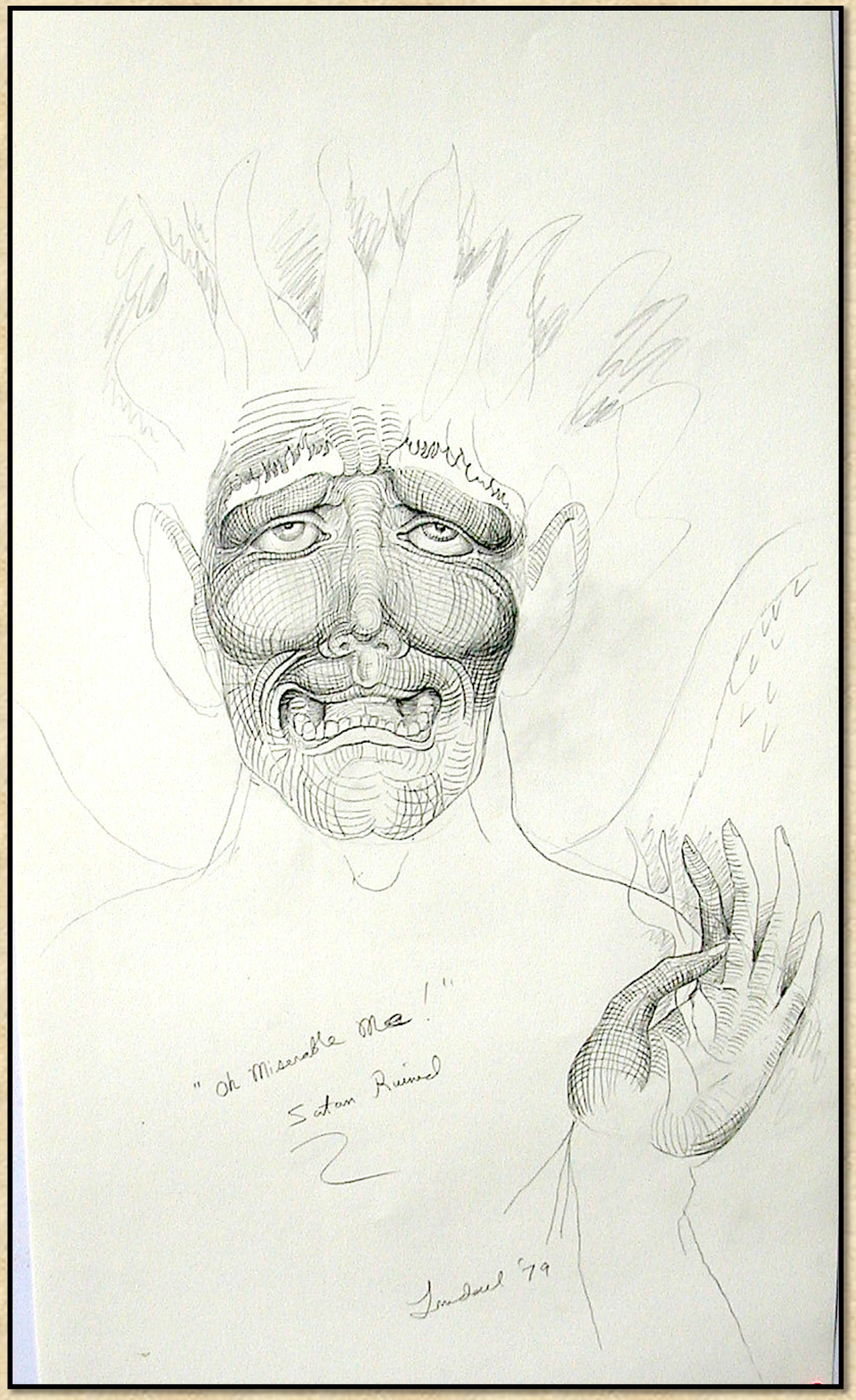
**Withall, his Glory now extinct in endless woe,**
**Infinite mind and spirit was dealt a mighty blow.**
**Though immortal, now vanquish't, in the fiery lake,**
**Hell within him, he his crime would not foresake.**

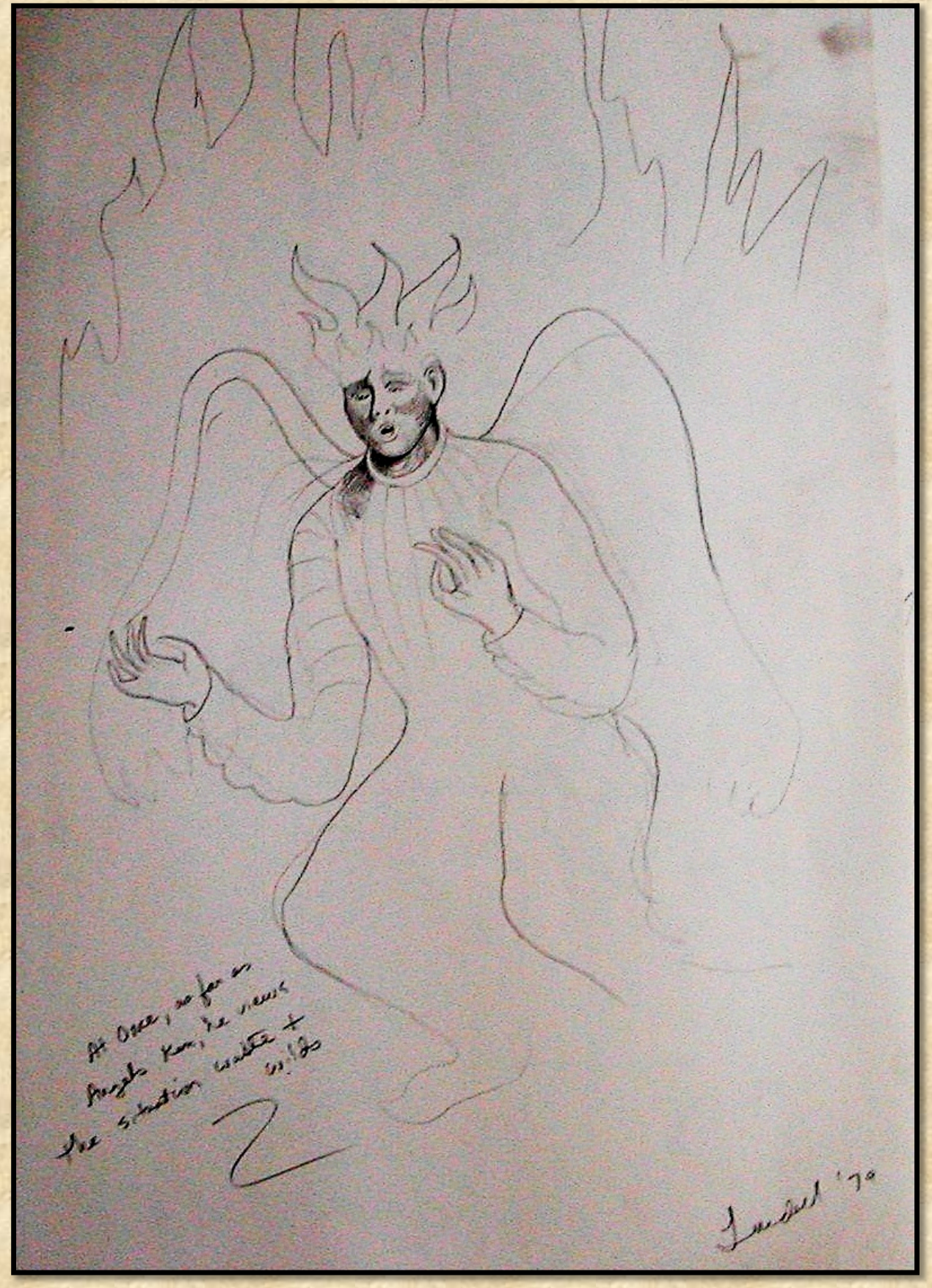
**He with the mightiest enlisted heav'ns admiring,**
**Obedient Rebel Angels, by whose aid aspiring,**
**Rais'd impious War in Heav'n and Battel proud. Now**
**Regions of sorrow, darkness visible, a dismal shroud!**
**Obdurate pride, his great sin, took him to this path**
**Reserved him in this dark prison only to more wrath.**

**At once as far as angels kenn he views the waste and wilde.**
**No light, but rather darkness visible, burning unconsum'd,**
**Dungeon horrible on all sides round, the fires plumed.**

**Satan now rose with steadfast hate, bound in**
**Adamantine Chains and penal Fire, his fate,**
**Who durst defie th' omnipotent to arms**.

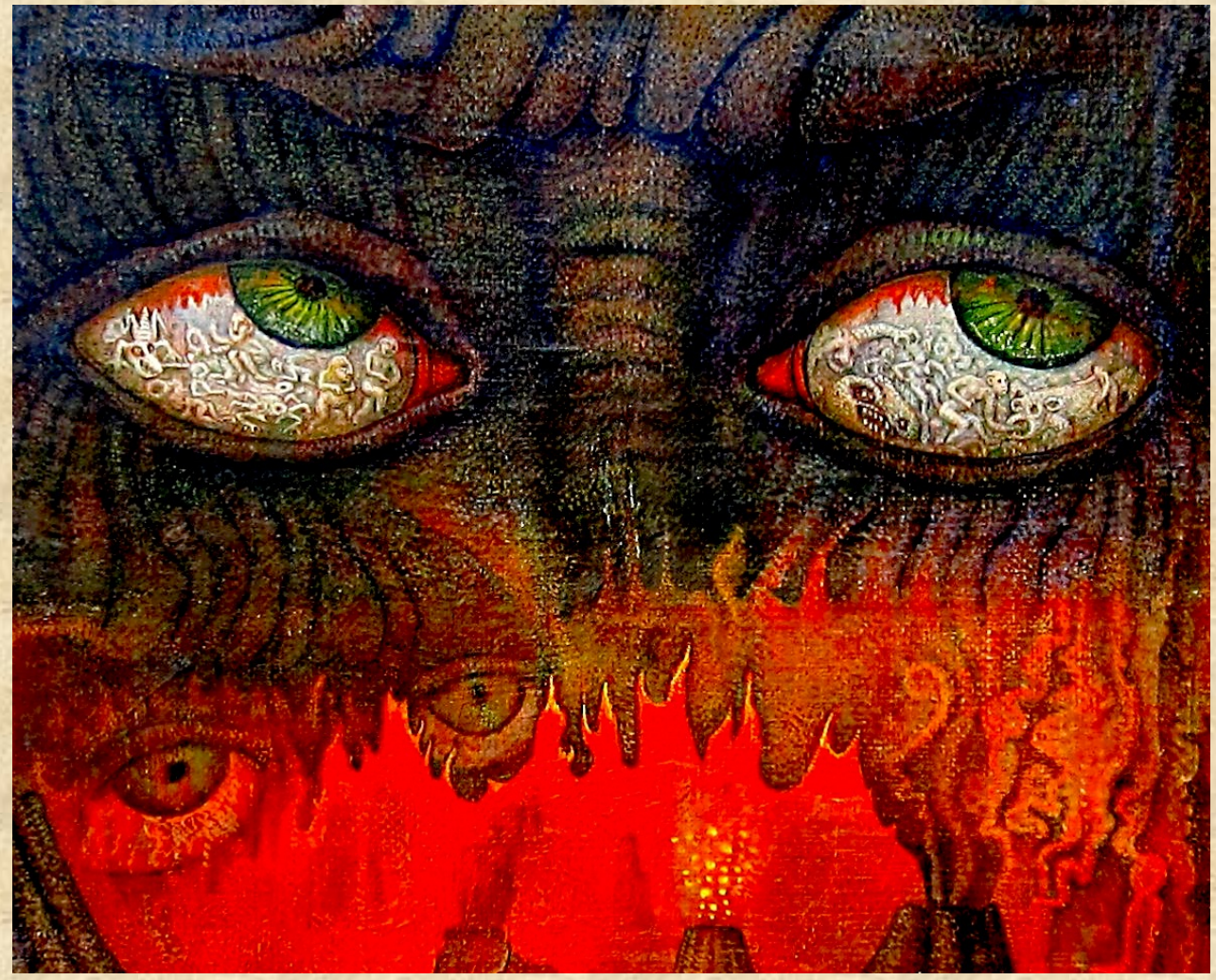

with Hideous
Ruin and
Combustion
'79


"Oh Miserable Me!"
Satan Ruined
Lambert '79


At once, we face an
Angle Ram, he views
the situation with
Jewell '70

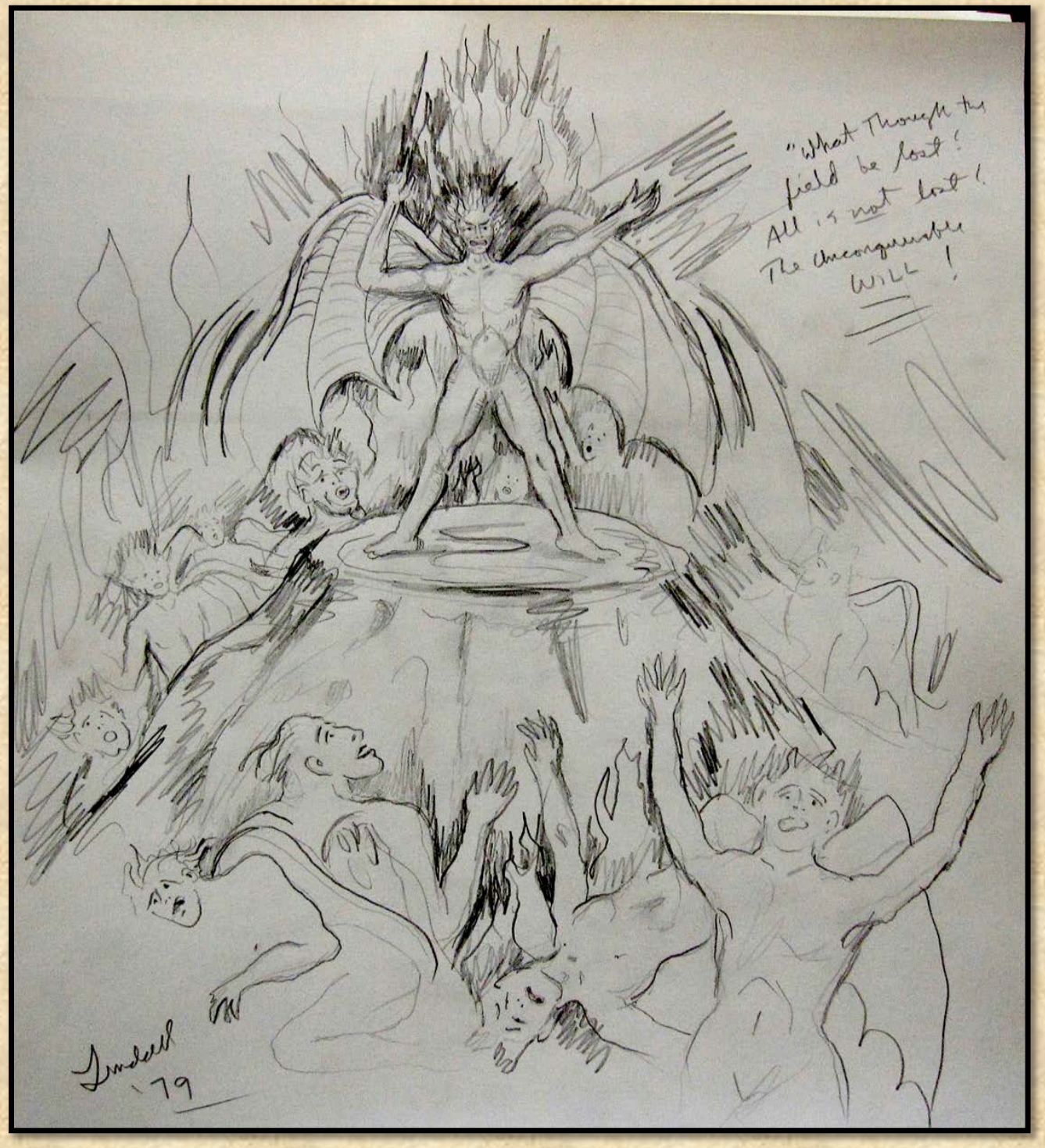
Round he rolled his baleful eyes, to view the fiery surges,
Eternal Hell where peace and rest can never dwell,
Death never comes, but torture without end still urges!

Furnace flames on all sides round, lost happiness and
Lasting pain torments him, mixed with obdurate pride,
And o'rewhelm'd by whirlwinds of tempestuous fire.
Myriad about him, his horrid crew. Thus said he with ire:
"Extort from me nor ever shall that Glory take, nor
Shall His might, make me bow and sue for grace."






**Pencil & Ink Borders**


"What Though the field be lost!
All is not lost!
The unconquerable
WILL!
Frazetta
'79

# Book 2, The Lindall Acrostic Paradise Lost
# Pandemonium arises and a council proclaimed



**Pioners with Spade and pickax now the fallen move,**
**Arm'd to cast a rampart, Mammon led them on.**
**Nigh on the Plain, found out the massie ore,**
**Dig'd out ribs of gold, that now they tread upon,**
**Easily out-done the works of Mephian Kings,**
**Monuments of fame and story that fable rings, and**
**Opening their brazen foulds, rows of Starry Lamps.**
**Nor great Alcairo such magnificence equaled**
**In all their glories, and here the legions thick encamped.**
**Underneath had veins of liquid fire, womb of metallic ore.**
**Meanwhile Haralds by command proclaim a councel.**

**Seraphic Lords and Cherubim, From every Band**
**A thousand Demy-Gods on golden seats at hand,**
**The great consult began. Powers and dominions**
**Amidst that infernal court, from dispair uplifted,**
**Numberless throngs, by place or choice were gifted;**
**Satan high on a throne of royal estate thus exalted:**



“**C**ouncil! We now debate whether with
**O**pen warr we fight or if covert guile is right
**U**ntil a verdict by us is rendered on our plight.
**N**ow, who can advise may speak within these towers!
**C**ommand me as you will my sovereign powers,
**I** call thee to judge our fate to what is meet,
**L**ive in torment or to regain our happy seat.

**M**oloch, sceptered king, stood and called for
**O**pen warr, now fiercer from despair, care lost,
“**L**et those contrive who need. Of wiles not I.
**O**’re Heavens high towers He shall see
**C**ataracts of flame and black fire, and fury,
**H**is own invented torments, ‘gainst His tyranny!”

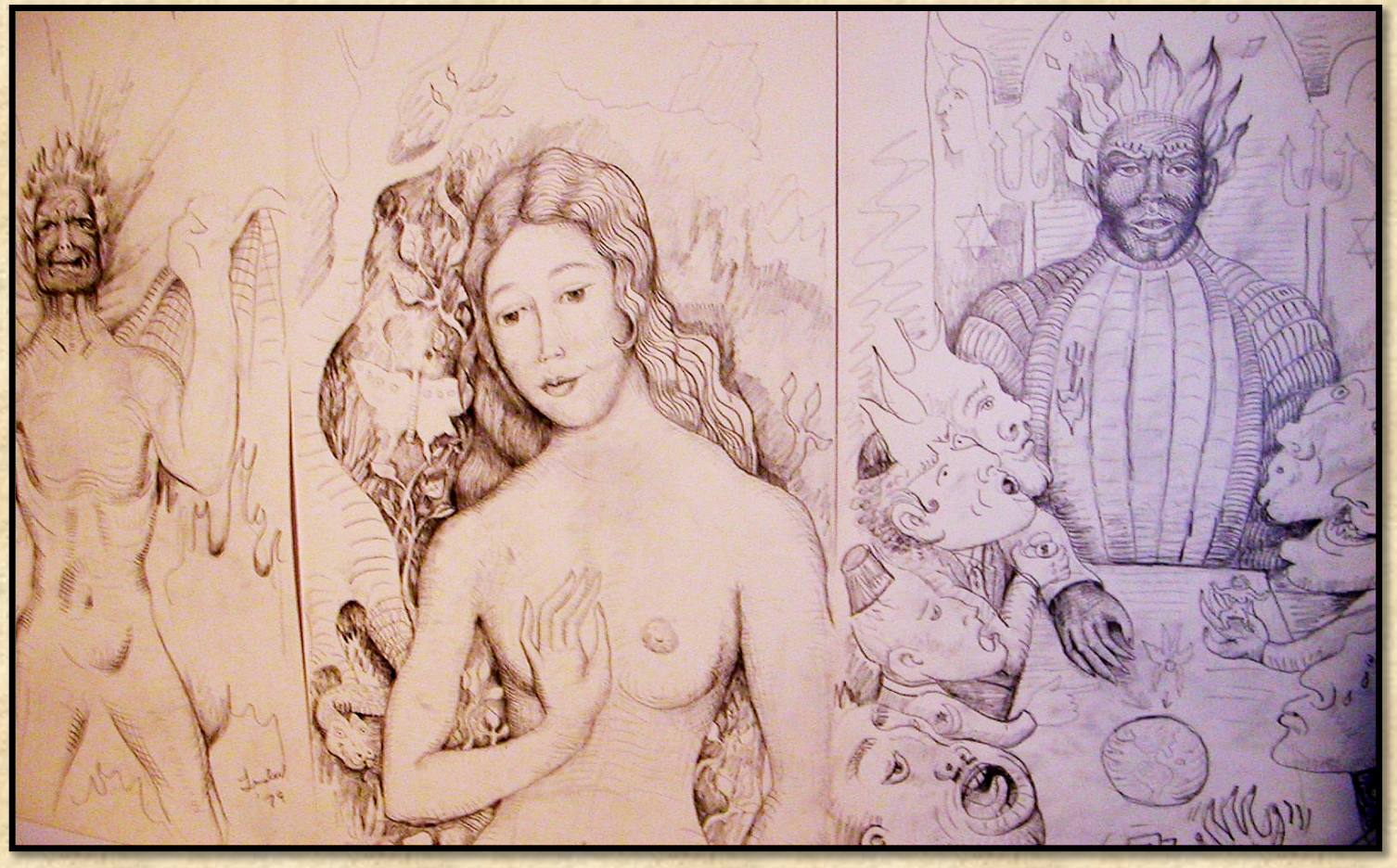
**B**ELIAL:
“**E**xcels He most in fact of arms! I fear the harms.
**L**egions encamp, the towers of Heaven are filled thus!
**I**npregnable! What revenge? Would soon expel us!
**A**nd that must end us, thus repelled in flat despair,
**L**ay chain’d on the burning Lake!” Here we must repair.


He Above the rest in shape
Their dread Commander
Stood Like a Tower
In shape and gesture
proudly eminent



**B**eelzebub, with great aspect rose, a pillar of state.
**E**ngraven deliberation on his front and public care.
"**E**theral virtues! Let us bend our thoughts anew!"
**L**ook drew audience and attention still as night:
"**Z**one milde opportune awaits to where we find by flight,
**E**xcursion thence we may chance re-enter Heaven.
**B**ut first whom shall we send upon this mighty task,
**U**pborn with indefatigable wings to another world,
**B**y force or suttlety to seduce some new Race call'd man?"

**"P**olicy now and long process of time, we are now
**E**xempt from Heav'ns high jurisdiction, yet we
**R**emain in strictest bondage, amid this fiery sea,
**S**afe retreat beyond His Potent arm think we and yet,
**U**nder th' inevitable curb, our prison where we are set.
**A**mbush from the deep? Dangerous! Thus Warr hath
**D**etermin'd us and foiled with loss irreparable, our path
**E**nslav'd, hatching vain empires, tearms of peace meant
**S**evere custody, stripes and arbitrary punishment!"



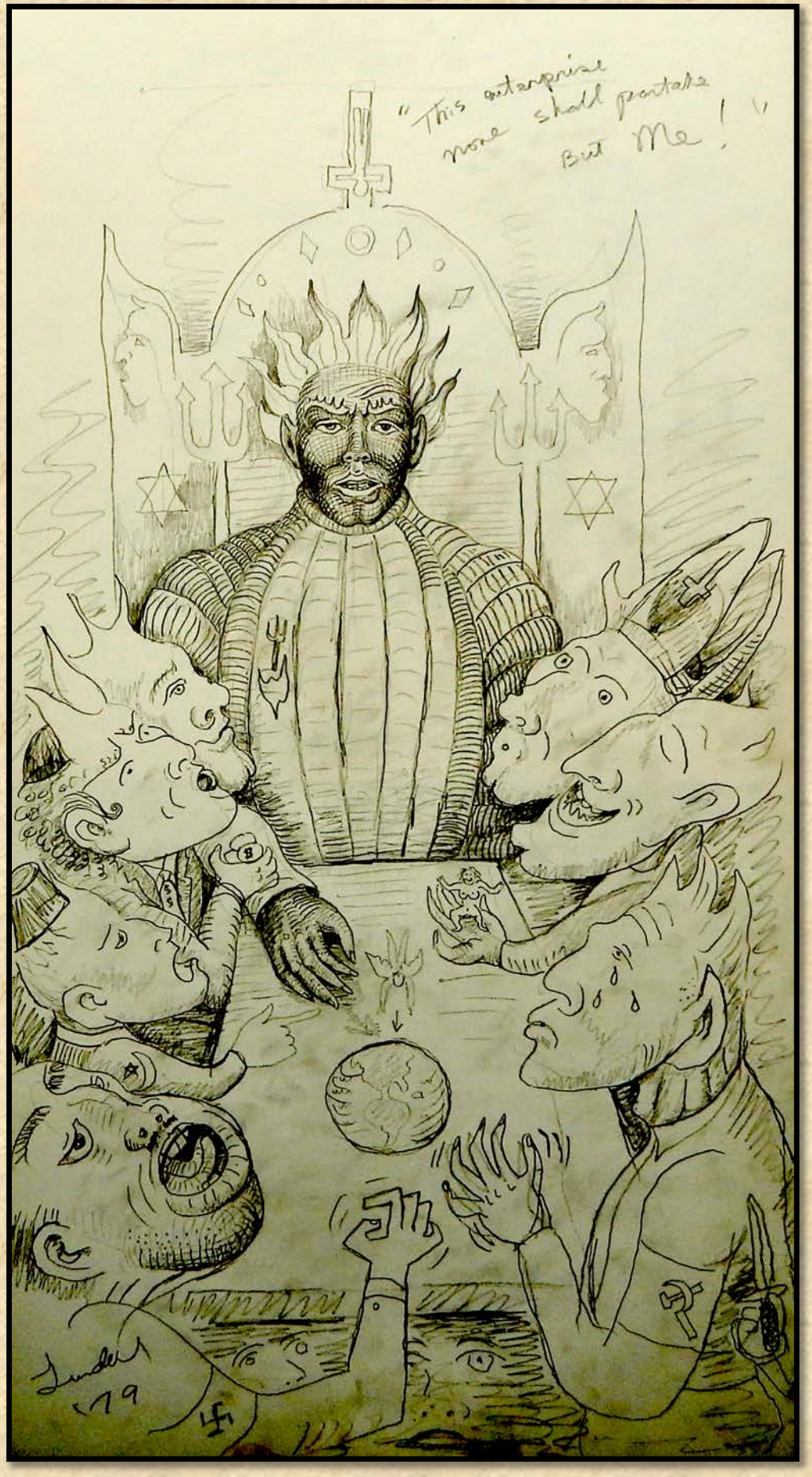


**Beelzebub's Plot to Seduce Man**




**S**atan, whom now transcendent pride and glory raised
**A**bove his fellows thus spake: "Long is the way and hard
**T**hat out of Hell leads up to light, barred by night. I shall
**A**ssume these Royalties and by accepting this hazard
**N**ot refuse to Reign, in this I lend my powers in regard."

"**A**gainst a wakeful foe, intend at home, render tollerable."
**S**aying thus the Monarch arose and prevented all reply.
**S**tygian counsel thus dissolved to shouts of praise. And
**U**pon the wing, part curb their fiery steeds, of deeds,
**M**isery Final and of Will and Fate they argued then,
**E**vil and Good… Passion, Apathy and bold venture and
**S**hame, vain wisdom all…Devil with Devil damned.


"This enterprise
none shall partake
But Me!"
79



**T**he Adversary of God and Man, with thoughts of
**H**ighest design puts on swift wings and looks above,
**E**xplores his solitary flight o'er the scape of Hell.

**C**oast som times he scours, and then shaves the deep,
**H**igh touring the fiery concave, thus the flying fiend til'
**A**t last appeer Hell bounds with circling fires
**R**eaching to the horrid roof. And there he sees
**G**ates thrice threefold, brass, iron, rock, and on
**E**ither side a formidable shape! Miscreated anon.



Distinguishable not in member, joint or limb,
Execrable shape was one, black it stood as night
And shook a dreadful dart. A kingly crown on him.
The Monster came moving fast with horrid strides.
Hell trembled as he strode. And thus Satan replied:

“Be assured I mean to pass though barred,
And thou shalt learn by proof, without leave askt.
Retire or taste thy folly! Contend not with
Spirits of Heav’n!” Thus Satan set the task.


" And now the Snaky Sorceress
reached between... Then from
her side, the FATAL Key Shee took!"
79



To whom the Goblin reply'd: "Thou traitor angel!
Hee thou art who first broke peace, faith and now
Eternal days do waste in woe and pain!" Hell-doom'd

For never but once more was such a pair opposed.
In mid air so frowned and the mighty Combatants closed,
Each shaking Pestilence and horrid Warr.
Now had been achieved many great uncanny
Deeds had not the Snakey Sorceress rushed between.



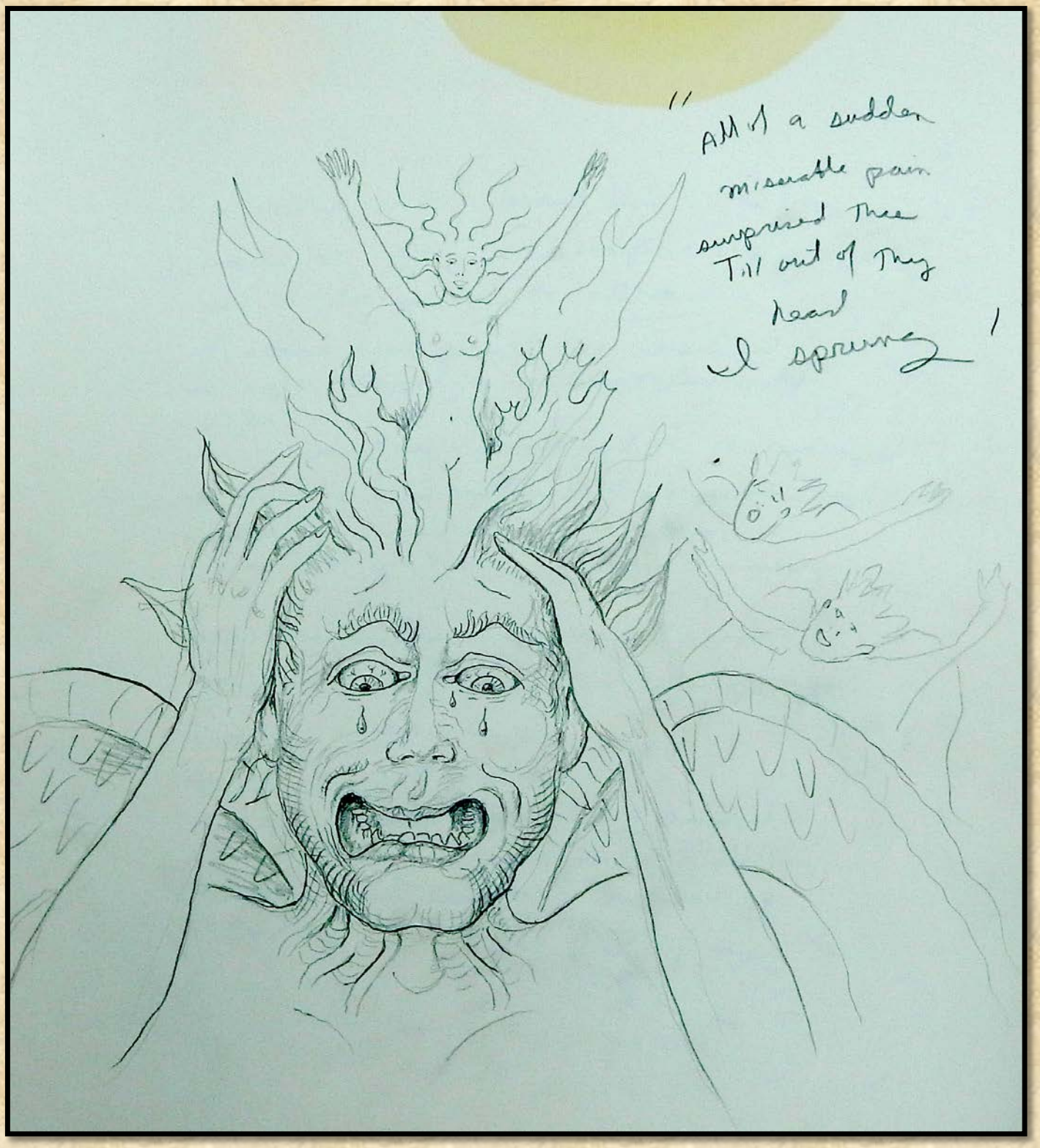
Seem'd she woman to the waist and fair, yet ended
In many a voluminous scaly fould that held a key.
Never ceasing Hell Hounds barked around her.
Sting armed her nether end and threatened injure.

"Thou art my Father, thou my author' she cried.
"At thy right hand I shall reign voluptuous in
Light and bliss and live in thy house at thy side in
Ease, as beseems thy daughter. Therefore hold!

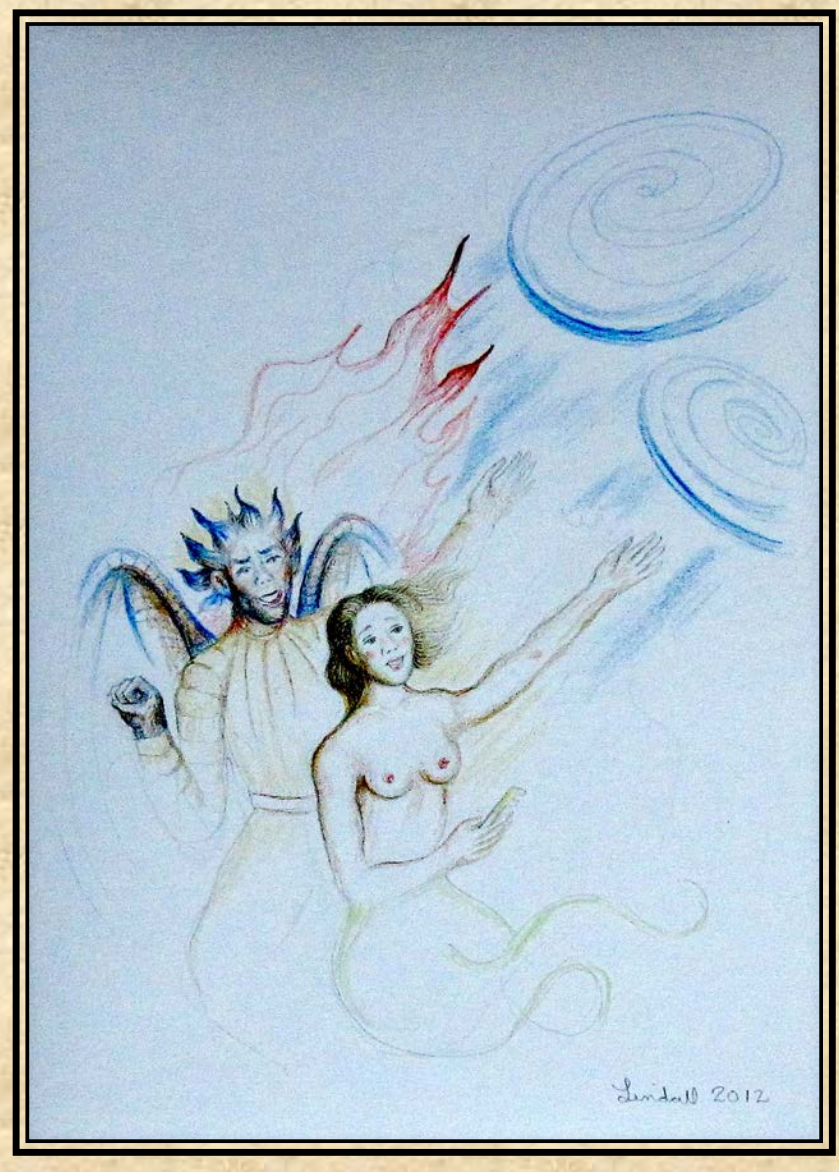


“Shining fair out of thy head I sprung and
Amazement seiz’d all the host of angels.
I pleased with attractive graces and in
Darkness thou soon took’st joy with me.”

“My womb ere long conceived a growing burden.
At last this odious offspring my entrails tore and
He, my inbred enemy, forth issued and in
Embraces forcible and foul begot in
Mee these yelling monsters whom you see…”


"
All of a sudden
miserable pain
surprised Thee
Till out of Thy
heart
I sprung!






And now the crafty fiend thus answered smooth,
“Both him and thee and all the host, the sum
Of spirits who fell, will profit by my deeds to come.
Uncouth errand I undertake and expose myself to
Now search with wandering high unequaled quest,
Designed to bring myself and thee both to rest,
Sin and Death, to dwell free with ease and honor best!”



Now bothe seemed highly pleased and Satan answered meet:
“Our dalliance had with thee in Heav’n and joys then sweet
Will now find riches in alliance though here in hell we greet”

Thus from her side the Fatal Key she took, in the keyhole turns,
Her bestial train rouling, moves the massie iron or solid rock,
Every bolt and bar unfastened with impetuous recoile and shock.

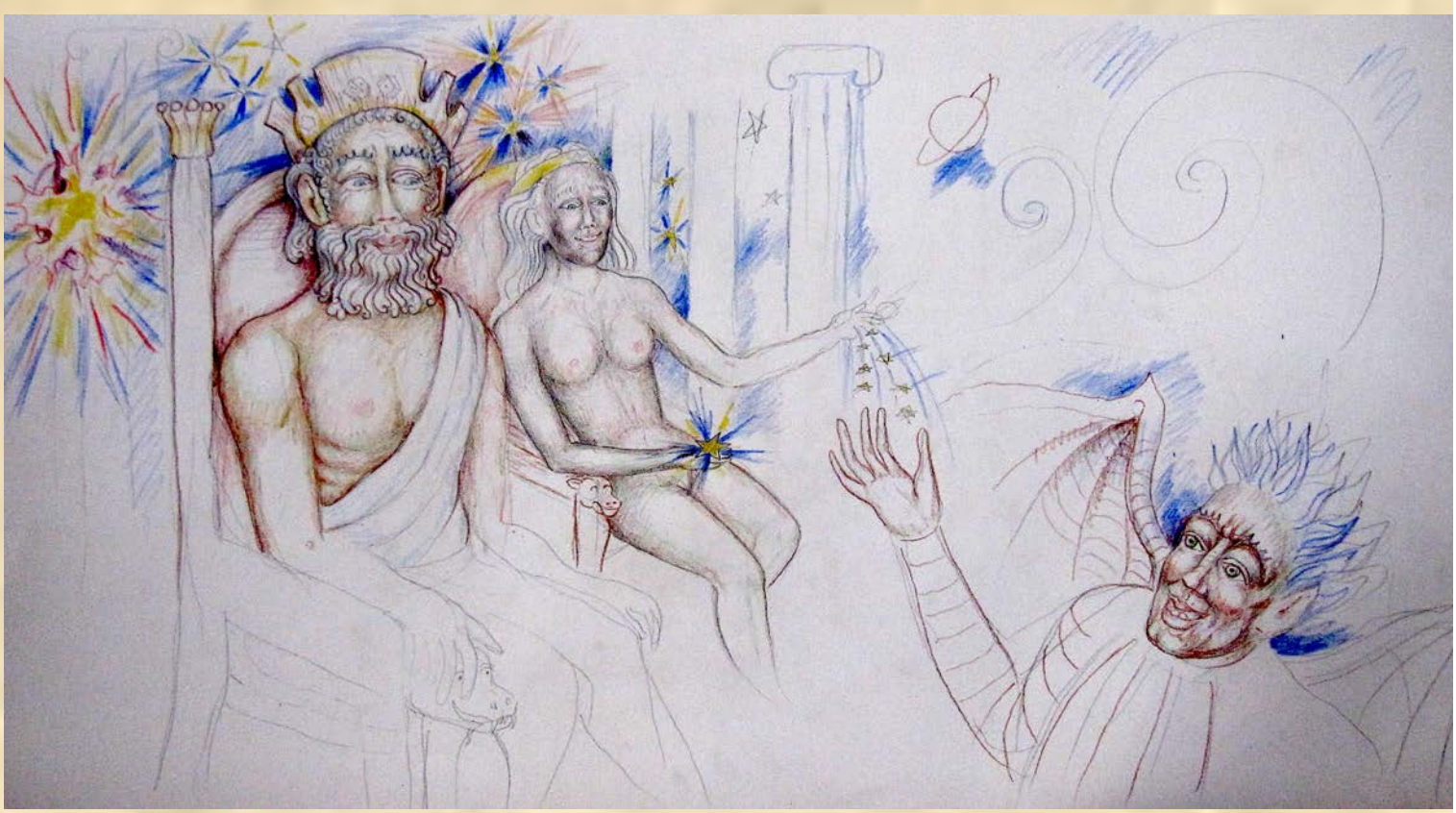
Grating hinges and harsh thunder shook the bottom of Erebus
And like a furnace mouth belching flame before that ocean
The infernal dores op’n flie, but to shut those massie doors
Excel’d her powers, e’en if she would, those mighty bars now stay
So wide they, for Hell to pass in mighty armied loose array.




Over the abyss, he, uplifted, spurns the ground
Pondering his voyage through the hoary deep.
Elements in mutiny he had to cross, but
Nitre hurried him aloft, where Chaos keeps.



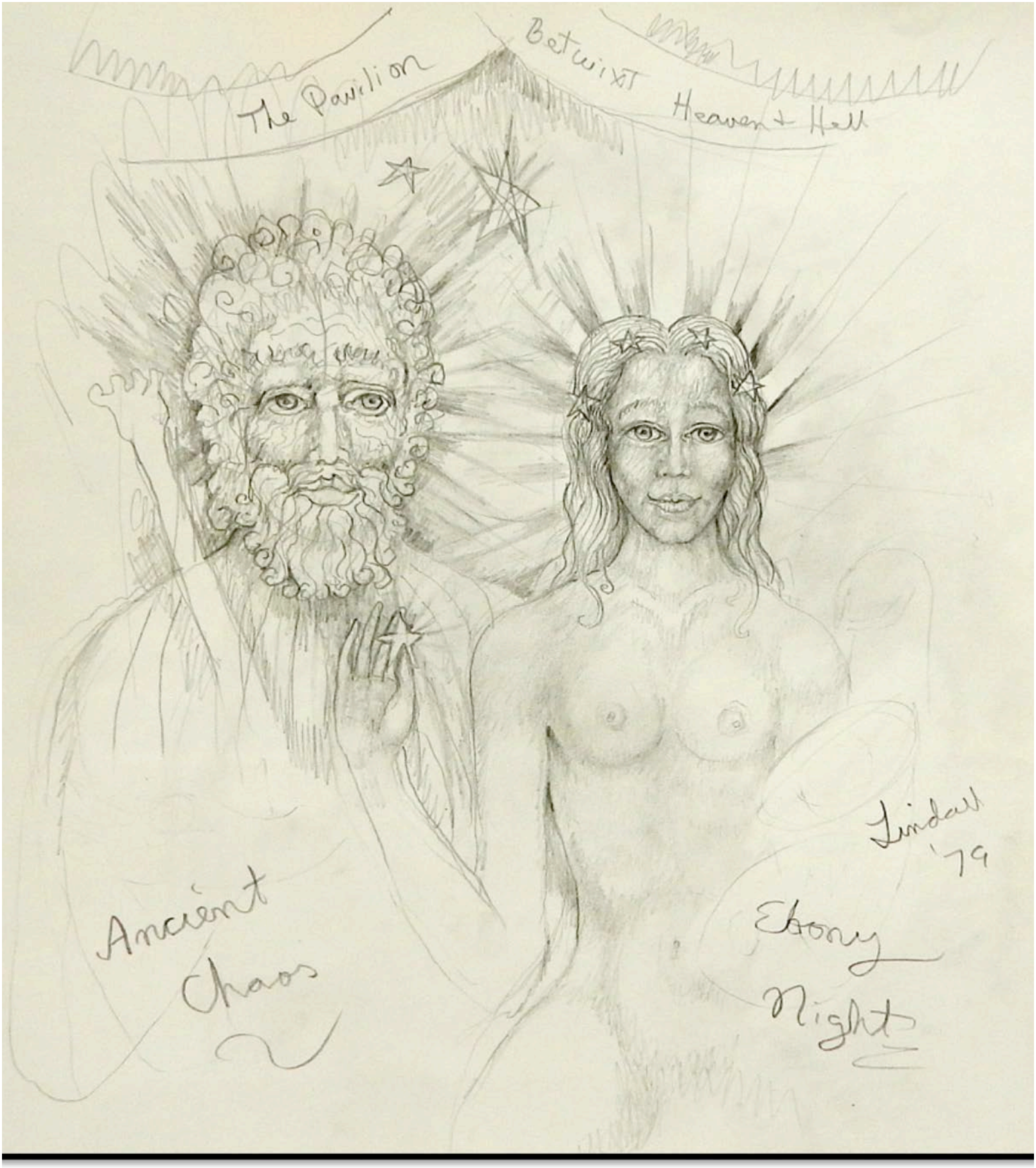
# Escape!



Chaos now, his dark pavilion spread before his keep,
Himself enthroned upon the wasteful deep,
And Sable vested Night along besideand Erebus.
Onto his left demogorgon stood amid the eddied tide.
Satan, bold upon his mission, thrust his fears aside:

“Good Chaos, thou and ancient Night, Observe my flight.
Under thy banner herewith I fly from prison’s blight
I seek to where the readiest path dost lead from this
Darksome Desart through which your empire stands.
Ethereal King, hath cast me down of late, and being
So thus I now fly up to heav’ns light from Hell’s gate.

Said Monarch Old, in steadfast judgment still:
“All I can do will I do to serve thy will.
That little which God’s work here left us to defend
And weakened thus the scepter I do bend with
Night. Havoc and spoil my gain, with thee thy flight”


The Pavilion
Betwixt
Heaven + Hell
Ancient
Chaos
Ebony
Night
Lindart
'79

# EREBUS



By Terrance Lindall
Collection of Jerilyn May Ezaki



## Book 3
## God and Son View Satan's Voyage

Above high throned, the Almighty Father from the Empyrean
Bent down His Eye, throned above all highth, His
Onley Son by His Side. About Him the sanctities of Heav'n.
"Useless and vain, my Son, to draw after him all mankind,
Thus Satan accosts our shores and thus to obtain his end."

Garden happie at once both view the goodly prospect and
Our two first Parents in that Blissful seat, with joy ad love,
Day and vernal bloom surrounding that God's purpose decreed.

All restraint broke loose, Satan wings his way, up or down
Not far off Heaven, in the precincts of light, amongst the stars,
Directly towards the new created World. Thither he hies.

"So bent he seems, my son, with many a vain exploit
Of desparate revenge, he and those to follow trespass,
Not free of their own corruption, though free to fall!"

"So were created they, nor can justly accuse thir Maker,
Else must change thir nature, that those can freely do,
Eternal, unchangeable, which ordained thir being through. "

Ambrosial fragrance fill'd All Heav'n while thus God spake.
Love without end, and without measure, and all the while
Love and new joy ineffable the Son diffus'd in pleasure.




“That man should find Grace,” spake the Son,
“Heaven and Earth shall high extol
Encompassing thy throne of hymns and song!”

“Son, who art alone My Word, My Might,
On even ground upheld by Me,
Now man soon disobeying sins, and needs must dye.”

“Oh Father, man shall find grace in place of strife,
For behold mee then, mee for him, life for life.
Fall your anger on mee, account mee man.
Even upon mee let Death wreck all his rage.
Redeem man, but I shall rise victorious,
Shall enter Heav’n to see thy face!”

So Heav’nly love shall outdoo Hellish hate.
Even to save a World from utter loss,
Love triumphing and fair Truth,
Fruitful of Golden Deeds!

## Book 4, Satan Arrives in Eden

So on Satan fares
And to the border comes of Eden
That delicious Paradise,
A sylvan scene of loftiest shade,
Nature profuse on hill and dale and plain.

Rich entertained those odorous sweets.
East looking Satan spies the One gate
And at one slight bound in high
Contempt and utter distain
High overleaped as a wolfe drives to
Seek new haunt for prey.



Thus the fiend saw all kind of creature.
His eye viewed undelighted all delight.
Ethiop Line by Nilus head, a Paradise.



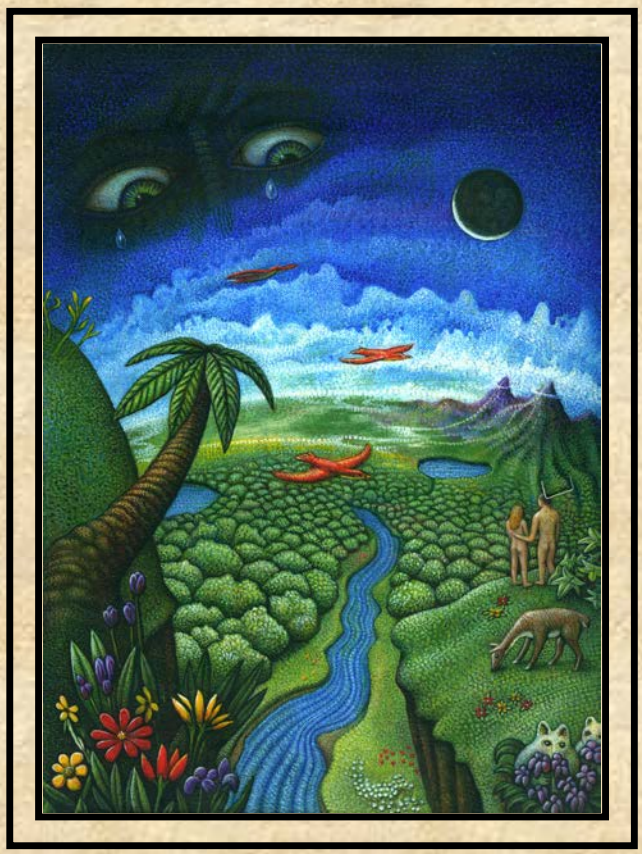
Gentle pair he spies of nobler shape
And worthy seem'd they.
Reveling in thir beauty he recovered sad,
Discovers simplicitie and spotless innocence.
Eve and Adam under a tuft of green revealed,
Nor were those mysterious parts conceal'd.



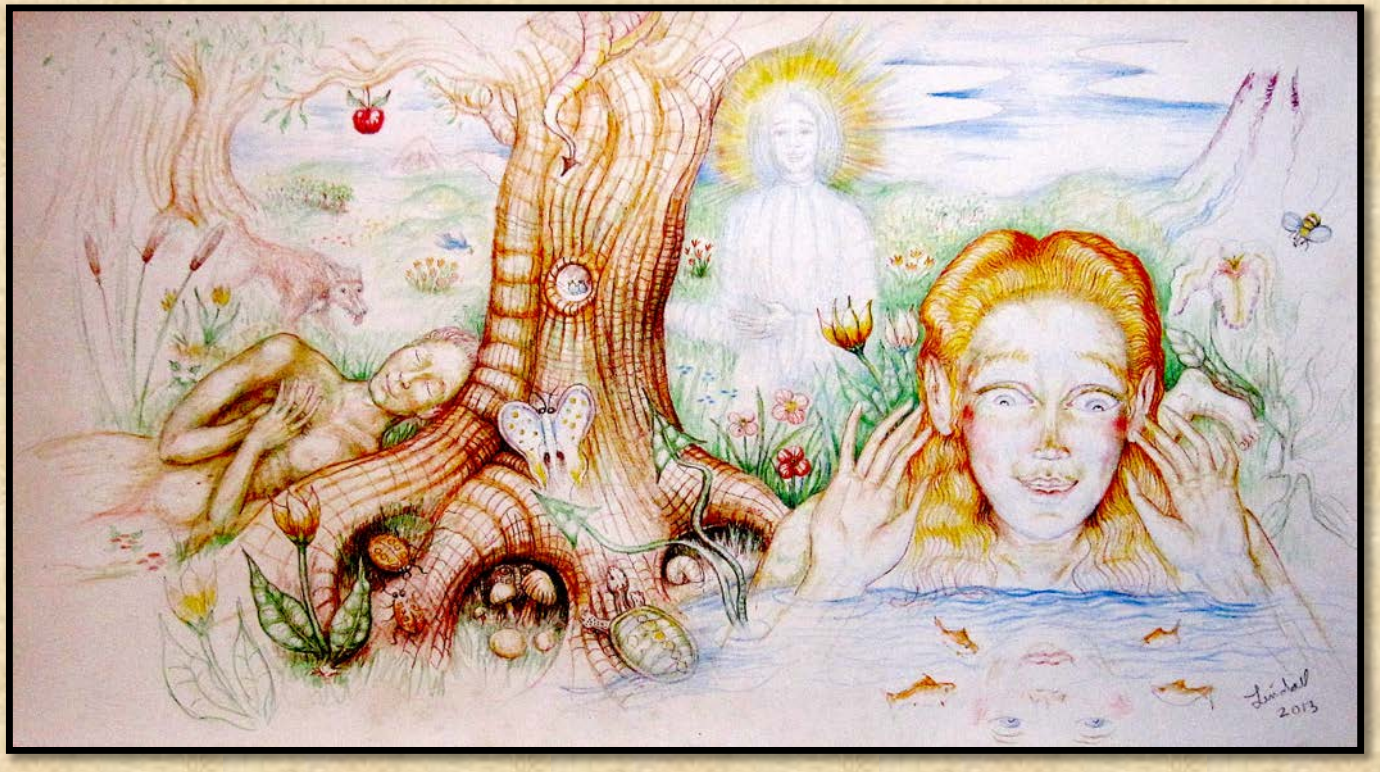
Hasting now the sun declined and they
In naked majestie seemed lords of all,
Seen in thir looks the image of thir maker.

Ruminating, still in gaze, Satan thus:
“Ere soon your change approaches,
Gentle pair, when all these delights
Retreat and deliver ye to woe.
Entertaining Hell shall now enfold thee,
That I with you must dwell.”

“Still reason, honour
And empire with revenge
Decides me to do what I should abore!”



## Eve Tells Adam How She Awaked to Life



When from sleep I first awaked under a shade
Of flours near, I much wondered whence thither brought, and
Murmuring sound of waters made a liquid plain unmove'd
And thither I went and laid me down and sank,
Not with experienced thought, on the green bank.

Expanse of Heaven it seem'd, and as I bent down
Visage within the watrie gleam appeard,
Even answering my own gaze with looks of love.


Eve sees herself
in the water...
Lindall



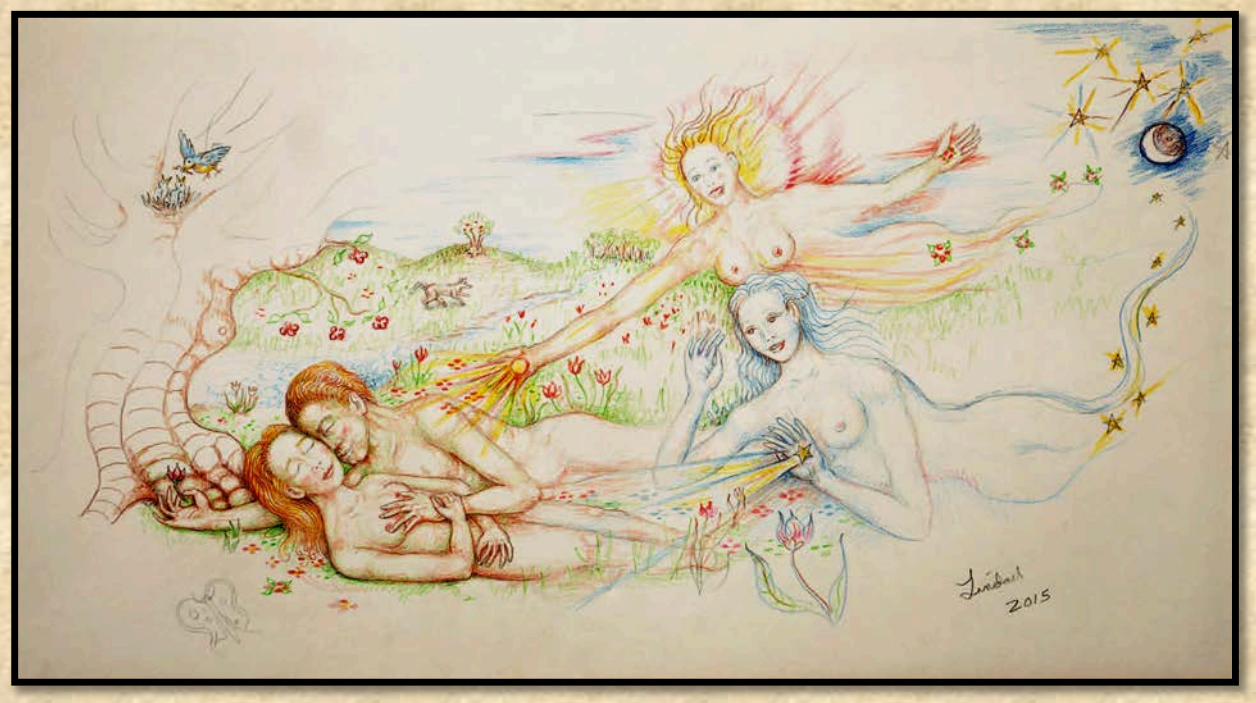


Shalt thou be warned, said a voice, seest fair is thyself.
Even now I will bring thee where no shadow staies
Even to him whose image thou art, and thou shalt enjoy,
Sleeping now under a platan. Thir I bring thee.

His flesh, his bone thou art. And Eve saw how manly grace
Excelld with wisdom which alone bound with
Reason should far exceed all other virtues.
So sojourned our general Mother with gentle
Eyes of conjugal attraction and meek surrender.
Love smiled under the flowing gold of her tresses
Finding substantial love to have him by her side.



Eve and Adam into thir inmost bowre now retire.
Virtuous pair there shared thir fond desires.
Eve, in rite of connubial love inspires.
Source of human offspring, Eve and Adam each admires.





The angelic guardians search with good and careful
Reason and wing'd speed, earnestly watch and wareful.
O'er  and throughout the Garden now they make thir way
Under the Sun's decline to seek with troubled minds
By spear and shield against all evil forms mayhaps to find.
Lying within the bounds they round upon in chance
Erranding infernal spirit among love's kind romance,
Desiring  devlish deeds, insinuating by circumstance.

Squat like a toad close at the eare of Eve they see,
Lies Satan , by devlish arts  seducing what can be deeded into
Eve's fancie with vain hopes, distempered thoughts, Vain
Enterprises and illusions as he wist and dropped like rain,
Phantasm and dreams and Pride engendered high conceits.



**Eve’s Dream**



Satan is discovered and surpizd in his own shape sure
At touch of Ituriel's spear, for no falsehood can endure
Touch of celestial temper. Satan started up in
Aire inflamed with high anger, as with sudden blaze
Nitrous powder sparks. Yet thus unmovd the Grisley King.

"In waite which of those rebel angels com'st escaped
Such Is now watching at head of these that sleep?"

"Do you not know mee then?" said Satan with scorn,
"In vain should I explain.  Asking mee argues your
Selves unknown, the lowest of your throng."
Proud fiend went hautie on, his lustre impaired, yet
Abashed the devil stood overcome with rage
To strive or flie in vain, thought he, thus chaumping his iron
Curb, as appeered  on high great scales that weighed the issue.
He, Gabriel spying thus bespake, and on Satan's crest sat horror:
"Ev'n read thy lot by scale aloft we read thy lot and are
Doubled now to trample thee." Satan fled murmuring.

**Book 5, Raphael Arrives to Warn Adam & Eve of Satan's Plot**

Raphael steps down the eastern climb,
A seraph winged into the blissful field.
Plumes he shook and with grace so fair, and
Heav'nly fragrance filled the air.
And som message high they guessed the pair.
Eve then Adam hasted hither, she with wondering stare
Looking eastward among the trees.

Angelic virtue Dazles, though Adam not awed.
Rose and odor from the shrub unfum'd and
Raphael walks forth, Adam bowing.
In naked majesty our primitive great sire
Viewing his god-like guest thus said,
"Ev'n no place but Heav'n can thee contain
So yet do honour these two onely."

"Adam, I therefore came, lead on then to thy Bowre.
Nor art thou such created in this place, this here
Dwelling to oft invite like myself to visit thee."



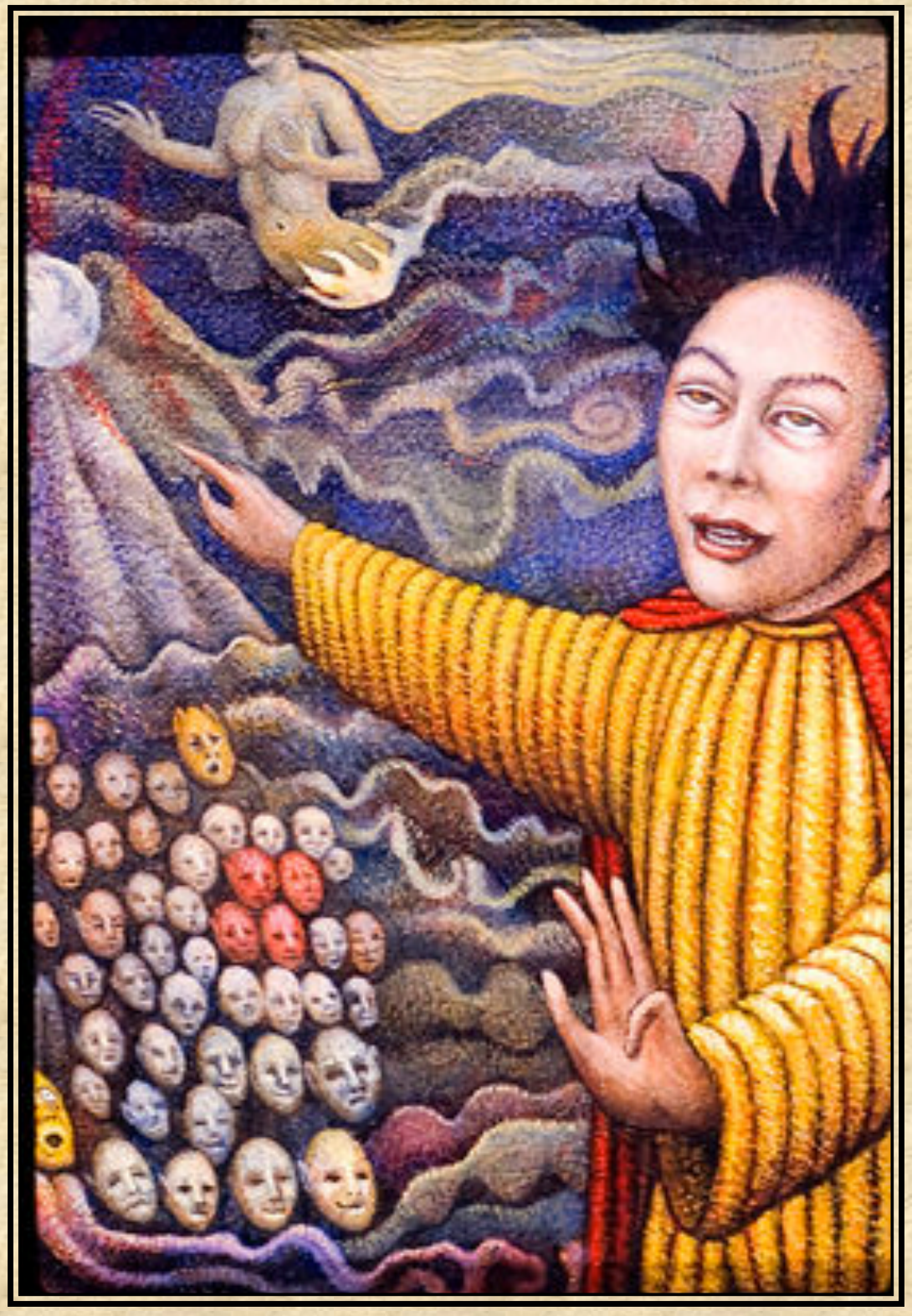


“Reveal I to thee why I am come,
Ev’n relate the ruin of so many
Virtuous though once they stood.
Even as Heav’ns great year brings forth
All the host before The Throne appear’d
‘Look thee Progeny of Light, My
Son, your head I now appoint.’



“Satan with envy against the son of God,
Angered, could not bear that sight and
Thought himself impaired.
And deep malice thence conceiving
Now with all his legions resolved
Such to dislodge the Throne Supreme.”

“Another now hath to himself ingrossed all
Power,” said Satan, “and us eclipsed under the name
Of a King anointed to receive from us knee tribute.
Submit ye your necks and chuse to bend?
Titles Imperial!” commanded Lucifer,
“Assert our being ordained to be free and not
Serve!” And Abdiel stood up with flame of zeal and
Yielded and the Divine Command obeid.



**“Assert our being ordained to be free!”**

## BOOK 6
## Raphael continues His Tale of War

Then storming fury and clamor
Rose in heaven till now was never.
And now all heaven had gone to wrack.
In this perfidious fraud contagion spread,
This disobedience now an iron to bruise
Or alienate from God, by spirit accurst.
Replied the apostate;
“Our puissance is our own!
Under none but by our own right hand
Shall by highest deeds teach who is our equal!”





**War in Heaven**



**Satan In His Guise as the Great Magician**

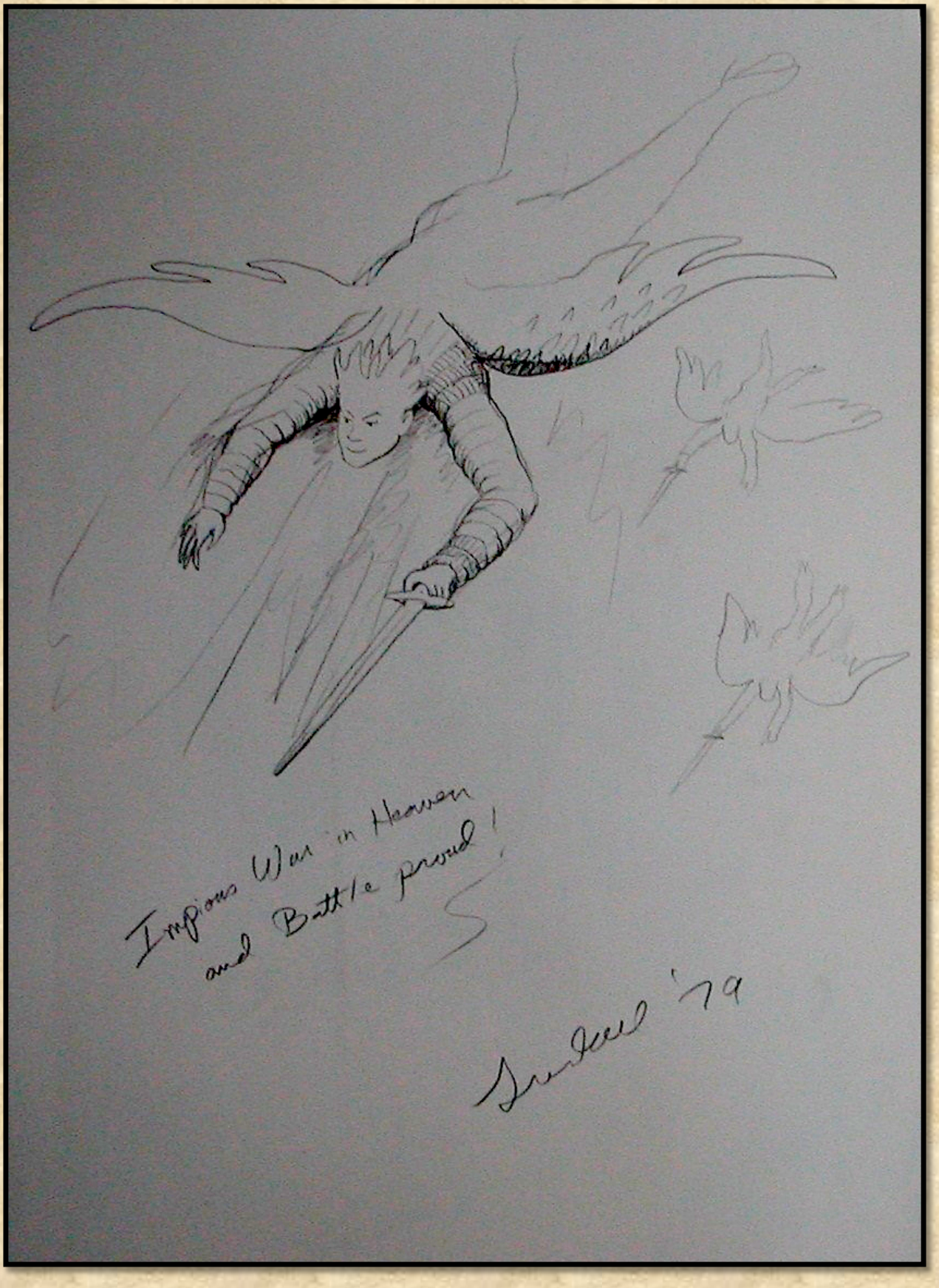


“All obeyed the superior voice”

All rebels obeyed the superior voice of thir
Great potentate Satan. He, thir God, accused with
Ambiguous words and blind jealousy infused,
Influence bad into the unwary brest.
Now high was his degree in Heav'n, and
Superior was his voice that with lyes a
Third part of Heaven drew after him.

God whose sight discernes all things now gazed
O'er the starry flock what multitudes
Displayed hath thir thought to try battle.




Impious War in Heaven
and Battle proud!
'79

Arms on armour clashing bray'd. And
Now the Father Infinite to honor His son
Glorious power all on him transferred:
"Effluence of My Glorie,
Legions have suffered in this great war,
So ascend My chariot and bring forth warr!"

With whirlwind sound the Empyrean shook
As under those burning wheels the Son
Routed the Rebel Angels and thus they fell.





**Cast out from God**


"How shall I relate
the ruin of so many..
Glorious once and perfect
where they stood?"
Tindell
'79



BOOK 7

## Raphael Describes Creation

Cheribum on wings uplifted watched as
Round through the vast profunditie
Extended the Paternal Glorie into Chaos
And all creat'd things sprung from the deep.
This fluid massey darkness he infused.
Infernal adverse to life where fire and darkness surged
Our Infinite Father downward purged, to
Notoreous tartareous, Infernal dregs.

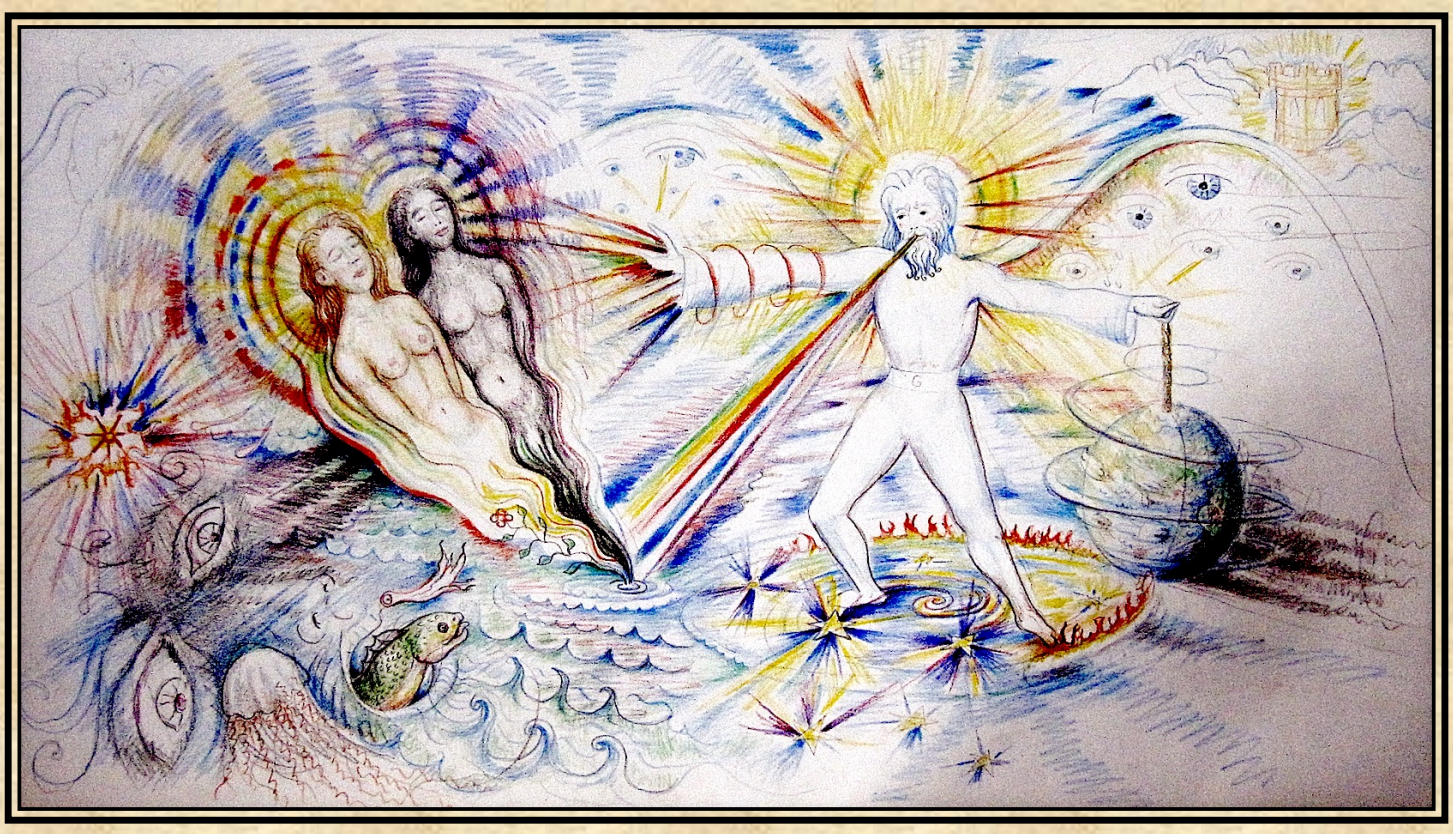
Disparted the rest to several places,
Earth self balanc't on her center hung.
Sprung from her native East
Cloudy radiance first of all things,
Radiant cloud for yet the sun was not but
In a cloudie Tabernacle sojourn'd.
By and by and each to thir own,
Ev'ng and Morn he named,
Divided Light the Day and Darkness Night



Took the Golden compasses
He to circumscribe this universe
Exhaling first from darkness.

One foot God centered
And then the other turned and
Said “thus far extend thy circumference and
Infinite extend thy bounds.” And thus the host
Saw the Heav’n created, and thus the earth.

“Word” spake the Filial God head.
Immediate more swift then time or motion
That without process of speech be told
His good spoke to worlds and ages infinite.



“Let here be firmament pure transparent
And water underneath divided” and
Now the earth was formed by
Drops of dust conglobing.

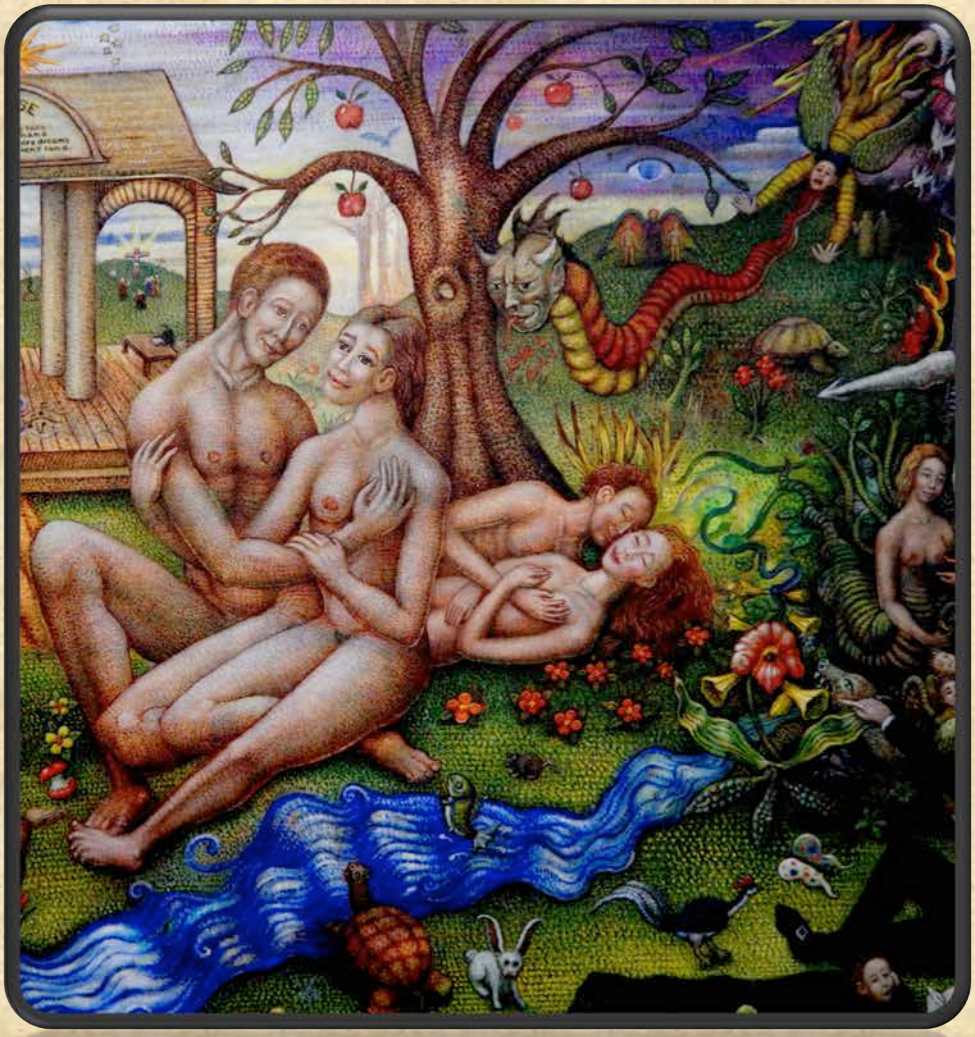
“And Let fowle be multiplied
Now let dry land appear,
Down Put verdant grass.”

Soft wave rowling after wave, He made
Ebbing, nor withstood them rock or hill
And on the washie ooze deep channels wore.



Earth opened her fertile womb
At a birth innumerous living creatures,
Rose reptil, Cattel, flock bleeting,
Tyger, stag, tawnie lion, insect and
Hugest of  living creatures Leviathan.

And on the seventh Day
Now God made man in His image,
Dust of the ground the breath of
Life in nostrils breath'd and
In the mage of God express, and then
Female, Adam's consort to fill the
Earth, and God said "be fruitful."





**Eve Sees Adam for the First Time**

## Adam Tells Raphael How Eve Was Gifted to Him

God said, “What next I bring shall please thee!”
Of sleep then there was, which instantly fell upon me.
Dazl’d and spent, did I sink down and sought repair.

Closed mine eyes and yet of Fancie, my internal sight,
Revealed Shape Glorious Who stooping took
Even my rib. The rib He formed and fashioned lovely,
A new creature whom mine eyes adored and from that
Time infus’d sweetness into my heart and love was wrought.
“Extracted of Man, ‘Woman’ is her name Divinely brought.
She will acknowledge thee her head,” my Fancie thought.

“Ever to deplore her loss and other pleasures all abjure,
Virtuous in nuptial Sanctitie and marriage rites endure,
Evermore fairest this of all God’s gifts, of this be sure.”



## BOOK 8
## Raphael Concludes his Visit

"That thou art happy owe to God
His great commands obey.
E'en take heed lest passions sway.

"Weal or woe in thee is placed
And all temptation to transgress repel."
Raphael so saying rose to return above.
"Now be strong, live happy and love.
In thy persevering I shall rejoice.
Now perfect within, no outward aid require"
"Gentle to me," said Adam " and affable hath been!"

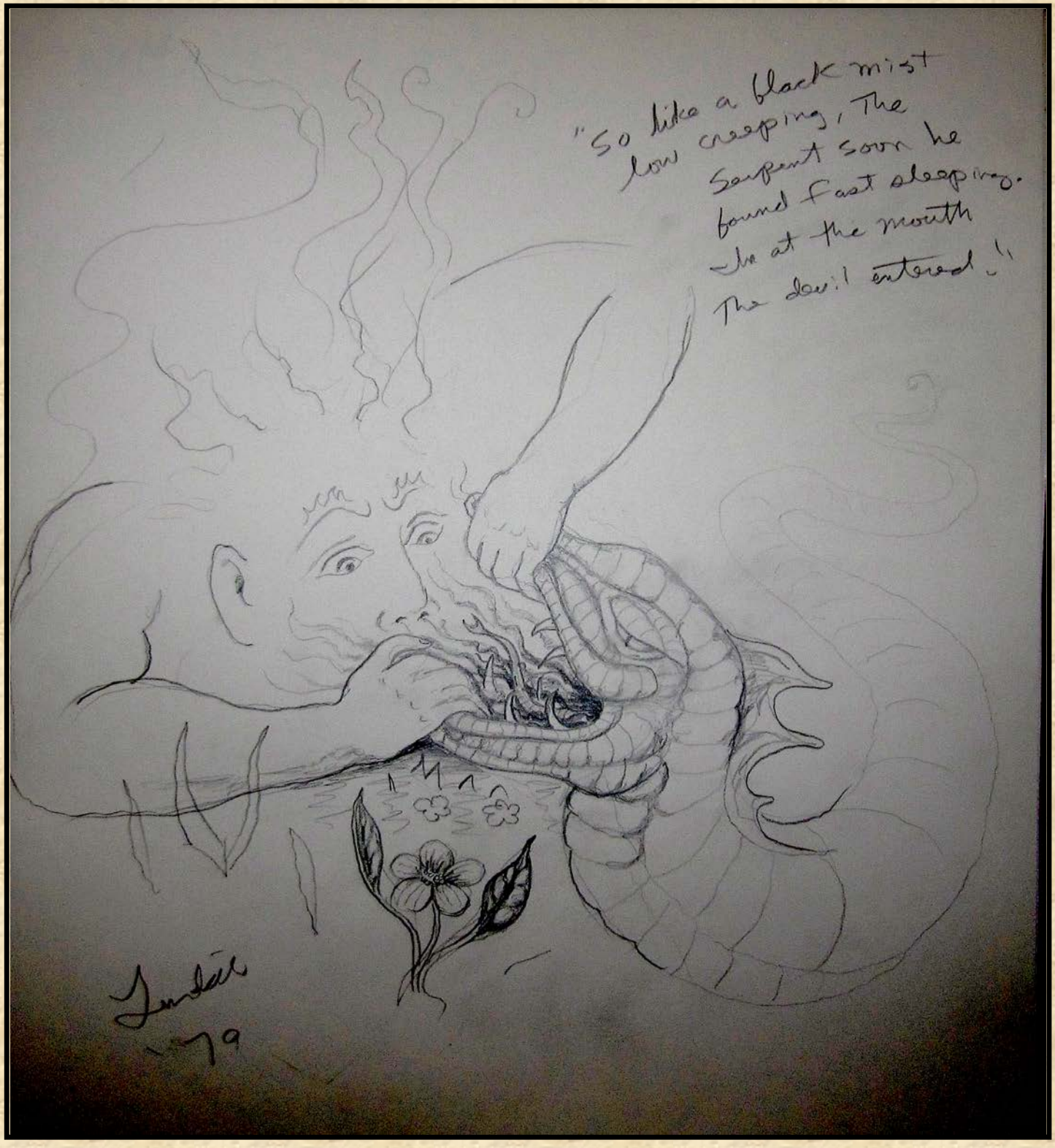


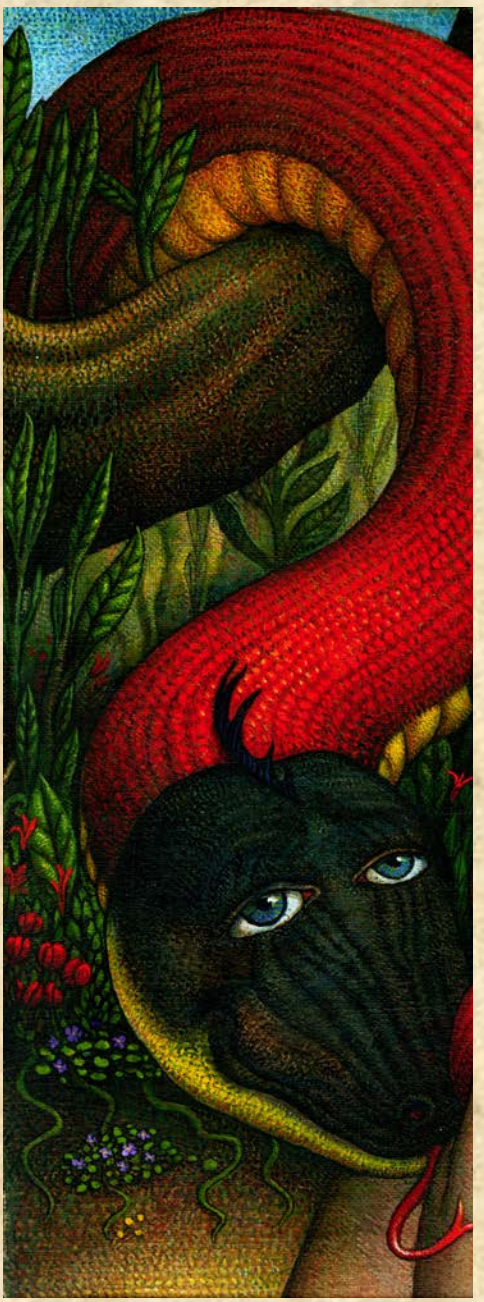
## BOOK 9
## SATAN RETURNS TO EDEN AT MIDNIGHT

Satan, in mediated fraud, conjuring spite
And malice, fearless returned at midnight.
There with inspection deep he considered
All and every creature which of all most
Nigh opportune might serve his wiles as host.

Erewhile finds he the serpent by his
Narrow search, suttlest Beast of all.
Thus he resolved it fit vessel to
Enter and his dark suggestion hide.
Resolved he thus for in the wiley
Snake none would suspicious mark.

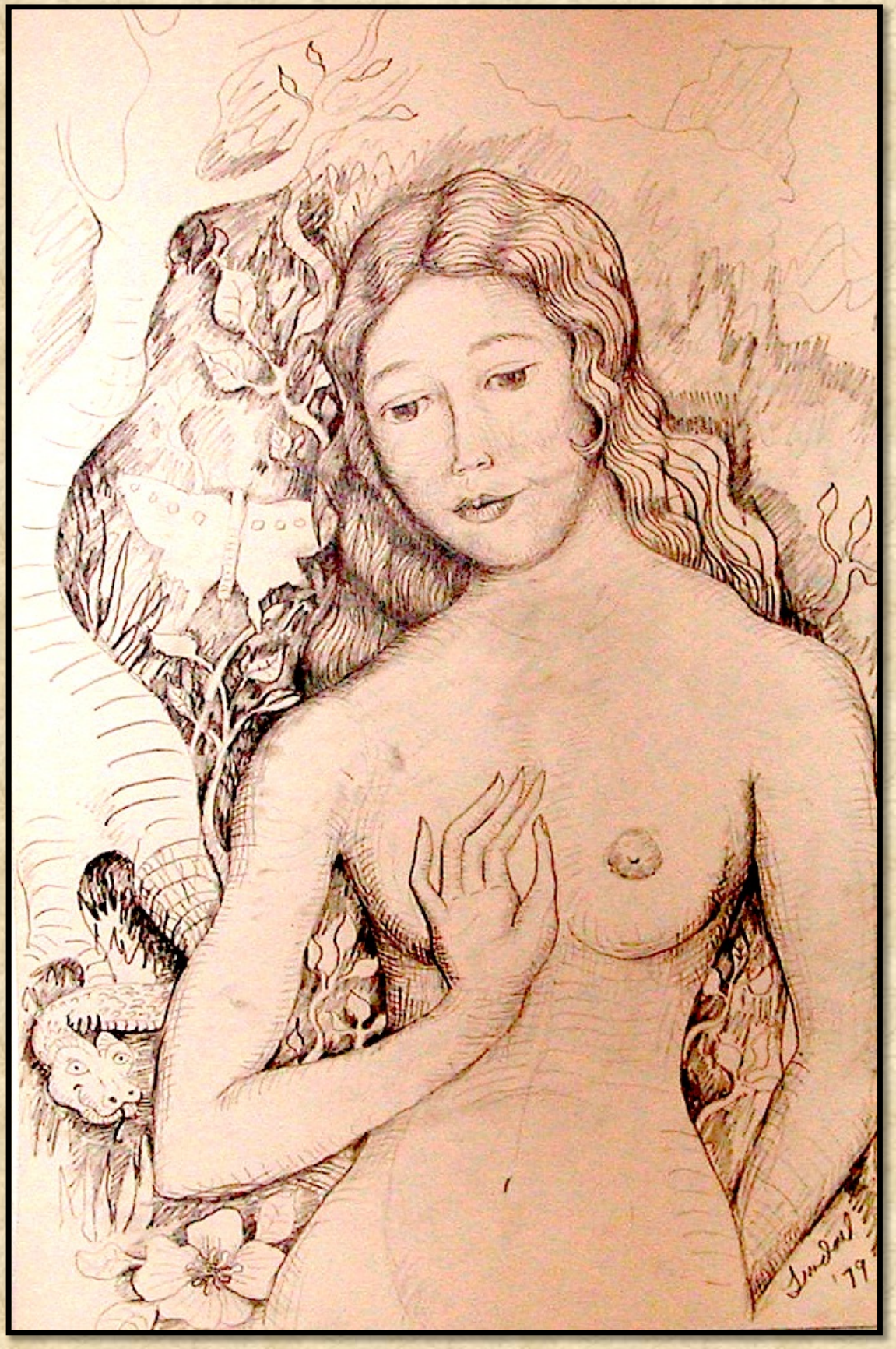


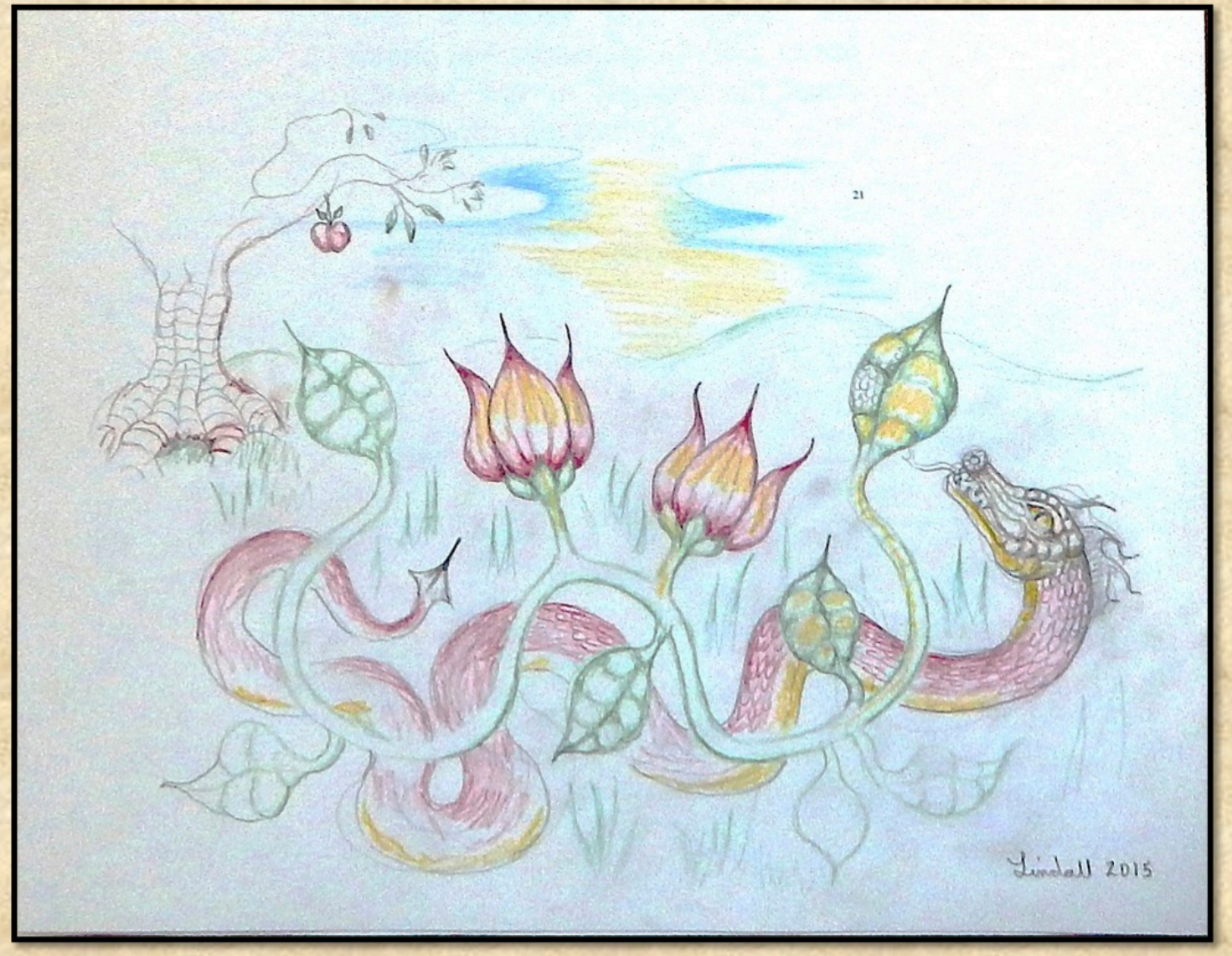

"So like a black mist
low creeping, The
Serpent soon he
found fast sleeping.
-In at the mouth
The devil entered."
Linda
-79



Sees he Eve, and doth the sly
Enemie of mankind glide forward,
Rising and falling foulds on his reare.
Prone on the ground slides he toward
Eve, addresses he his way near.
Neck of verdant gold and carbuncle eyes
Thus pleasing was his shape.

Beguilng, he bowed his crest and begot
Eye of eve to mark his play and with
Gentle dumb expression turned now
Unto him the thoughts of Eve and with
Impulse of vocal air his tongue organic
Licked the ground whereon she stood.
Eve not unamazed: “what may this mean
Serpent with toungue of man it seems
And human sense expressed?”
Now the serpent praised that Tree of
Death to tempt the mind of Eve.




21
Lindall 2015

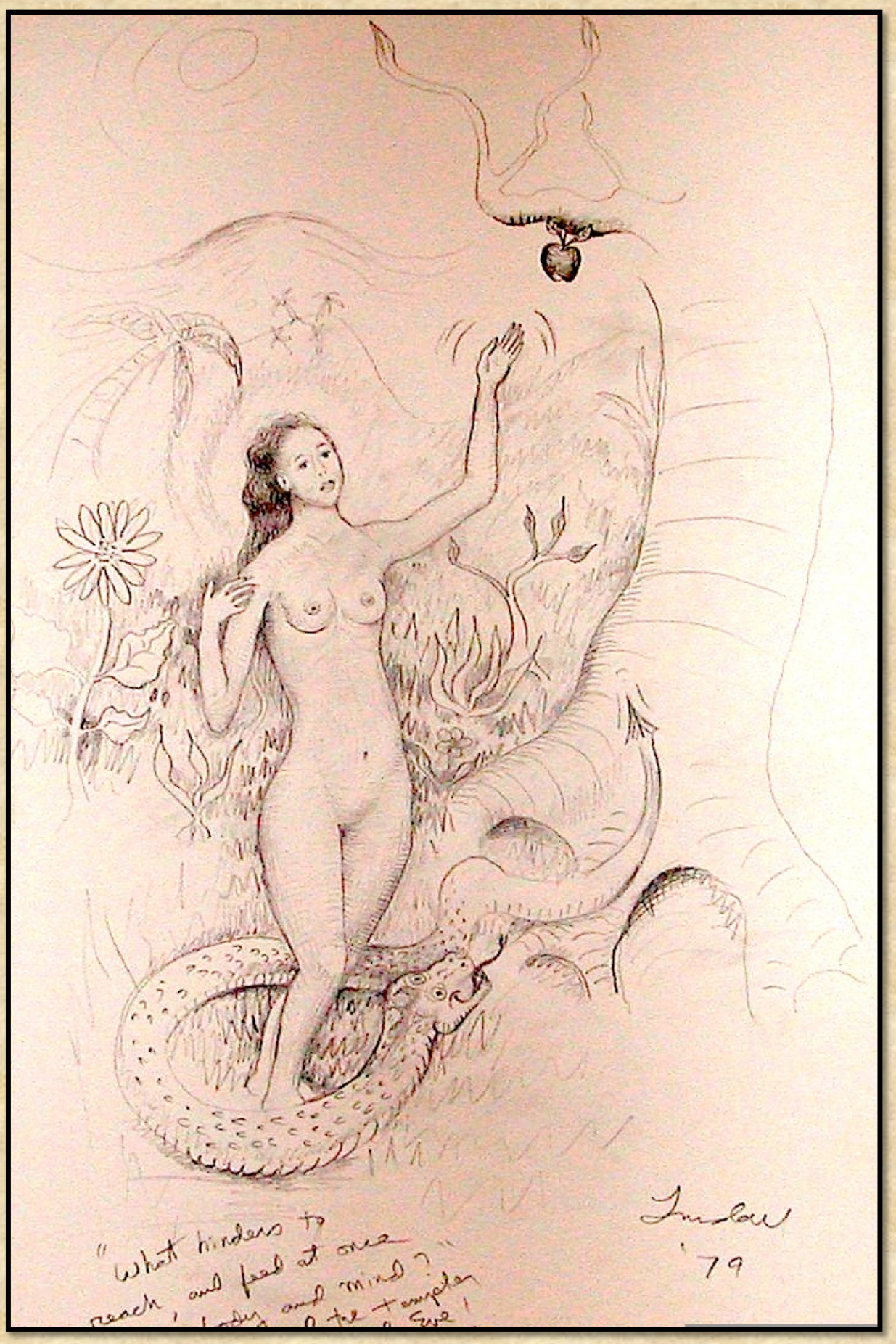
Turned he thereby again to praise that tree of Death,
Enaml'd sleek neck fawning with bated breath,
"Mistress I Thy celestial beauty do adore.
Powerful perswaders are that alluring fruit, for of
Those apples I spared not eating my fill.
Strange degree of reason then to worship thee with love.

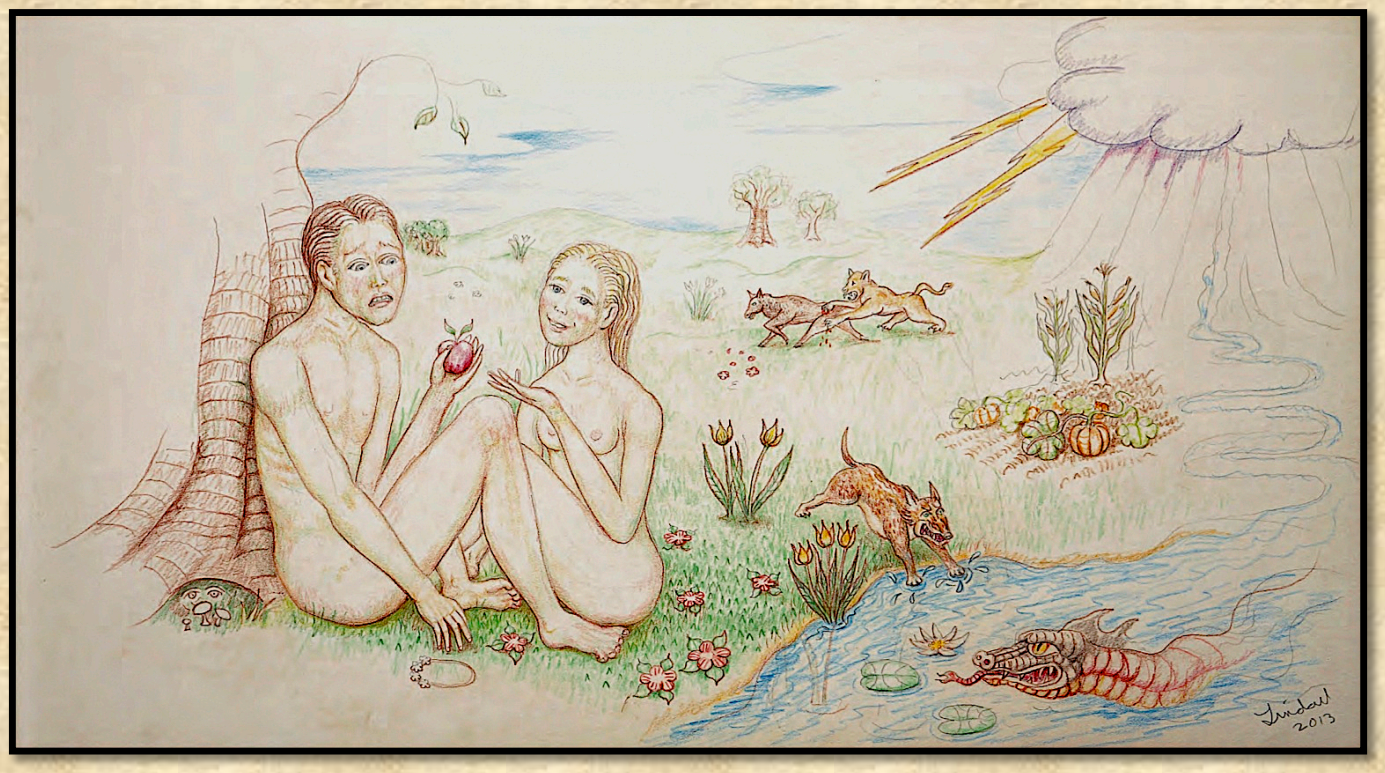
Eve fixed upon the fruit, she gazed. His argument
Veritable truth to her seeming, she listened thus
Enchanted by the serpents words, but soon lamented.

The guiltie serpent intent now wholly
On her taste naught else regarded.

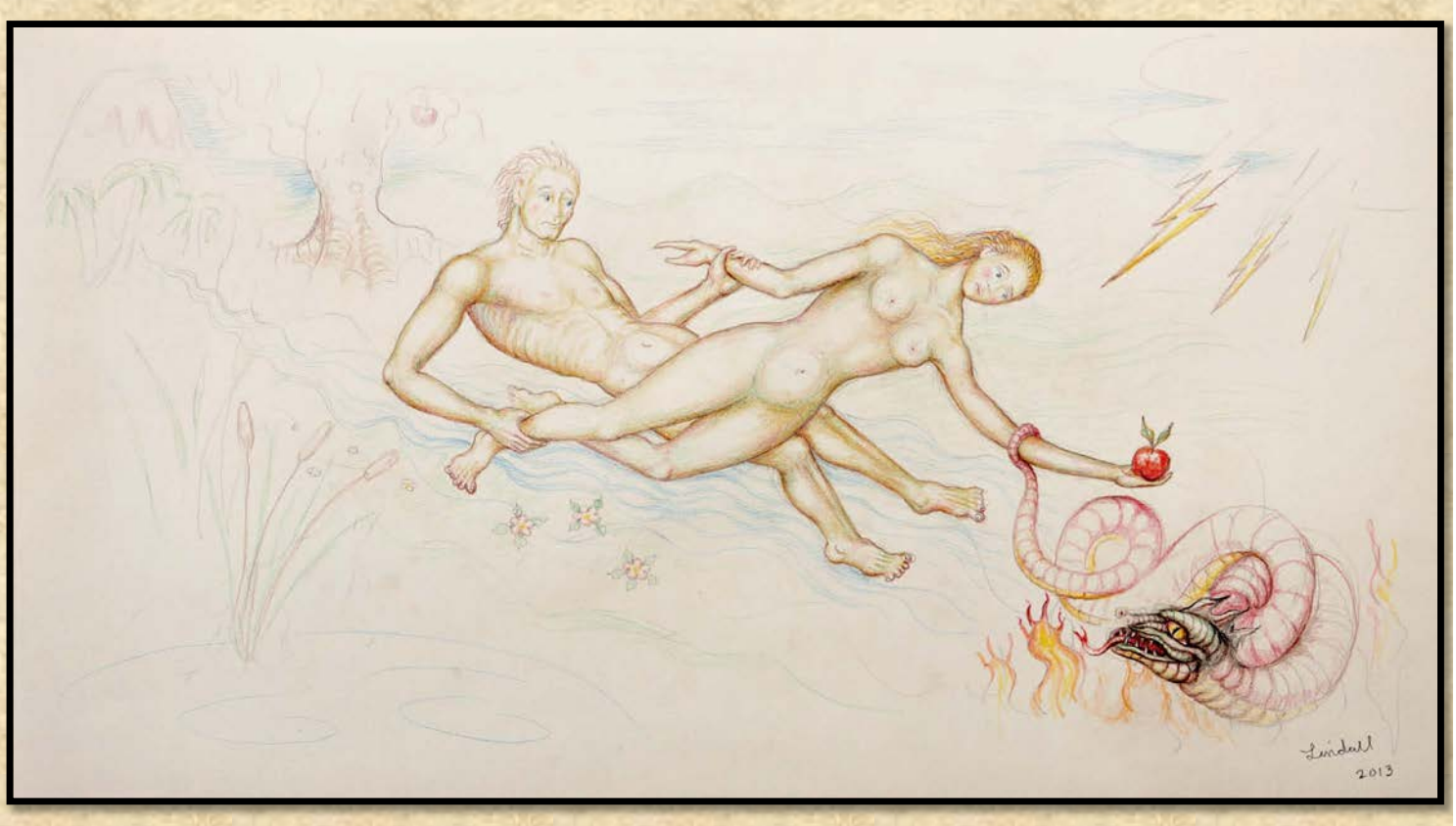
She Plucked, she eat!
In that evil Hour
Nature felt the wound.




"What hinders to
reach and feel at once
79



She hasted unto Adam. Speechless was he and pale. Yet
He scrupled not to eat, eating his fill, resolution to die.
Enduring prospect of Sin, Fondly o'ercome by Eve.




Adam to him she
tasted. He scrupled not to eat
Lordly o'ercome by female charm
'79

# BOOK 10

Meanwhile, the hainous and despiteful
Act of Satan was known in Heaven.  God said,
“Now shall forebearance find no quittance.”

So spake the Son: “I myself will go to judge on
Earth these transgressors for thir sins
Derive on me their doom, for in this I alone
Undertake to temper justice with mercie shown.
Convict by flight the third no mercie in my sight.”
Eden bound He flies on steed of light,
Descending straight and true upon his flight.

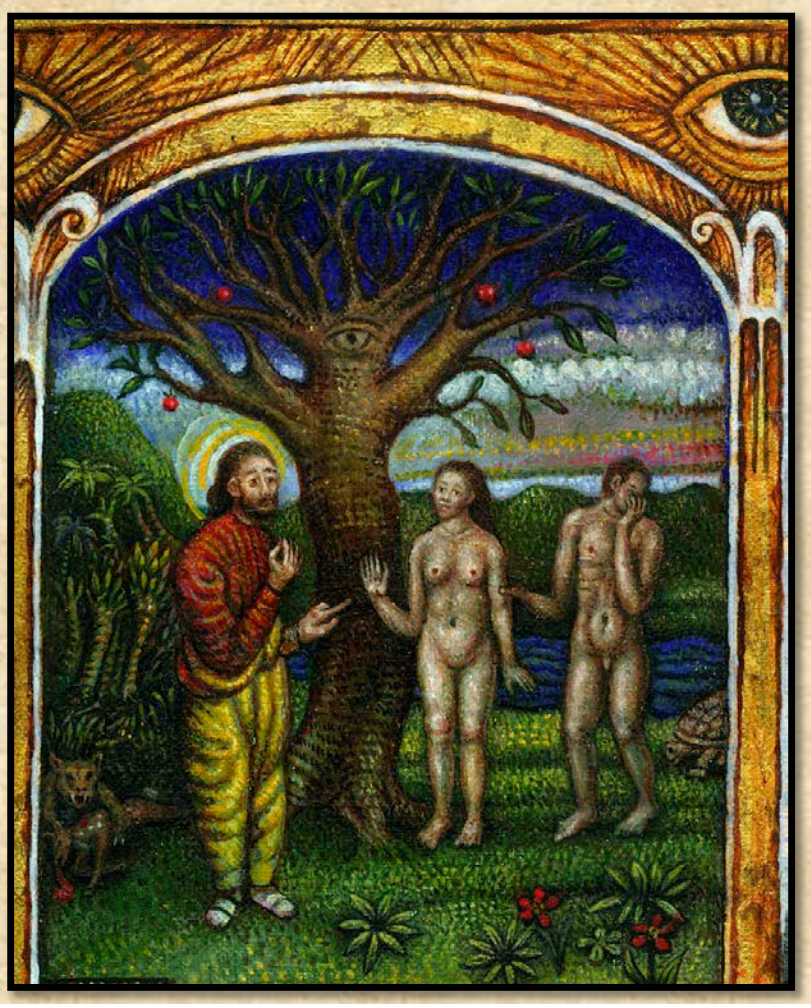



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# BOOK 11

God's voice now heard Adam and Eve
"Obvious duty to meet me, what change absents thee?"
Discountenanced both they came, with
Shame in their looks, perturbation and despair.

Judge Gracious without revile further said
"Unless thou hast eaten of the Tree of Dread
Death, thou should'st now be here to see. "
"Good Lord, my perfect mate hath done this to me"
Ev'n Adam replied abashed where thus he stood:
"Me this woman whom thou gav'st, for my good,
Eve, know that taking from her sweet hand I could
Not expect som ill, and yet she gave me of
That Dread Tree of Death and I did eat, for she I love."



**God send the Archangel Michael to Send**
**Adam and Eve from the Garden**

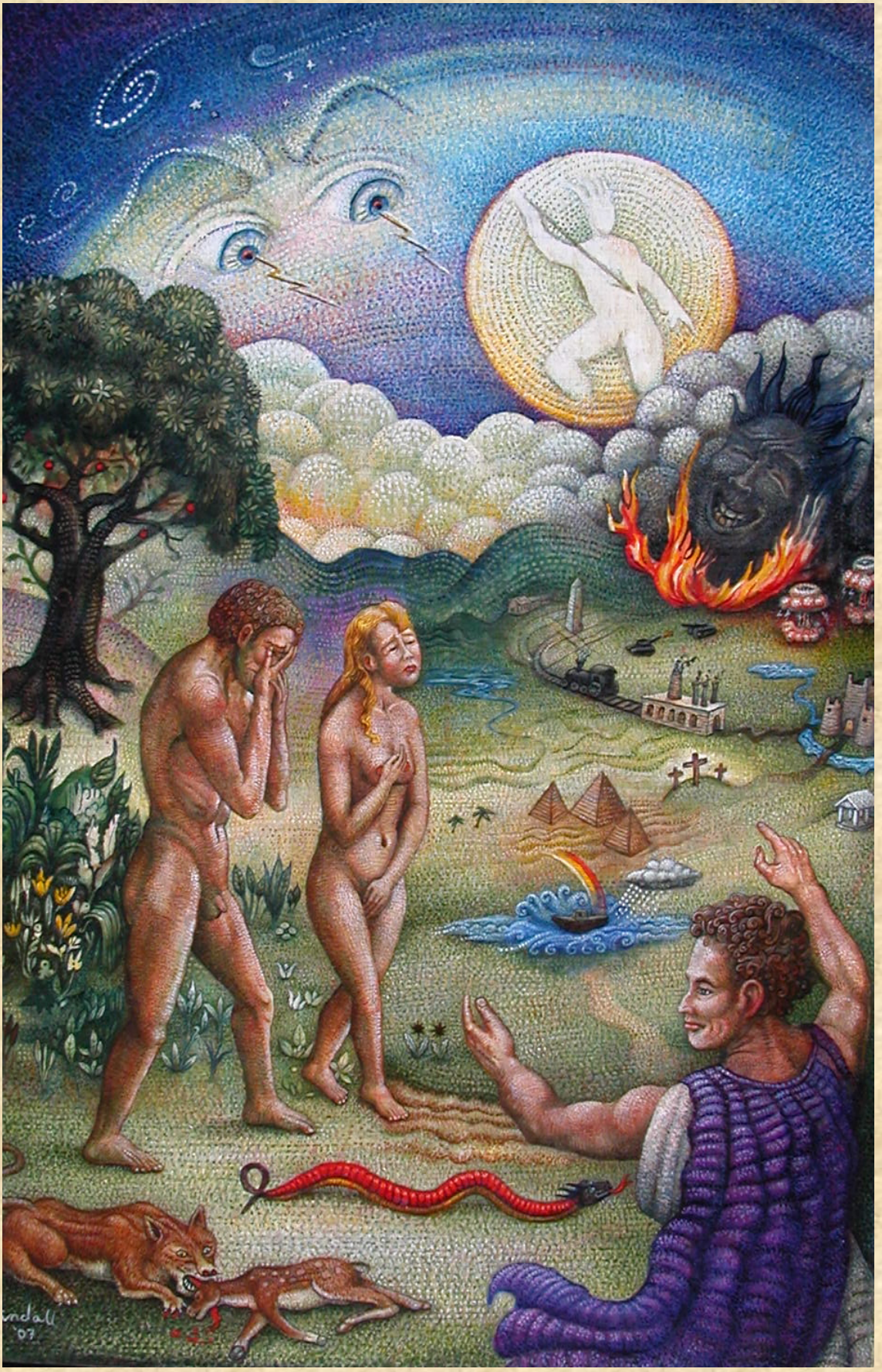
Michael, the Archangel, soon drew nigh, by God's leave,
As a man now clad in purple vest. To Adam and Eve:
"Now open thine eyes and I will reveal for thee to
See the effects original sin hathe wrought by virtue of that tree."

"Forth I am come to remove both by Heav'ns high behest
And send thee from the Garden forth to leave thy nest,
To till the ground wher'st first taken by God's Command,
Even from where you both so cared with tender hand.

"And here prepare thee for another Scene so sorry.
Now I show all Earth's kingdom and thir brief glory.
Down to the end of time, wayward mankind's story.

Many town and rural work before them saw they then,
And cities with lofty gates and towrs afar, great men too.
Now concours in arms. Fierce faces threatn'ng war,
Single or in Array in battle raged, under Satan's star.

"Faith forgot and truth, one man except dutiful and brave.
Unrighteousness shall God punish and admonish.
The one just man named Noah will build an ark to save, and
Under Ark to shelter good things pure and right. Grave
Rain will fall in deluge day and night, and shall withall
Ensue to inundate the highest hills beneath the squall"






**The revelations of Michael**




Michael caught our lingering parents then
And to the Eastern Gate led them direct, wiping tears,
Now hand in hand to make their solitary way throughout the years.



## BOOK 12

“The law of God exact, He shall fulfill the Covenant,
His Son by sacrifice shall endure thy punishment,
Endure by becoming flesh.” said Michael.

“Seized upon with force by his own nation, on cross laid,
Overseen by all, the Son, will be there crucifi'd.
Now all punishment for man’s transgression paid.

“Redemption proclaims He, life to all who believe,
Even disciples to teach all nations shall He leave.
Death over him no power shall usurp or cleave.
Ere the third dawning light He will return,
Even to refute the wages that sin doth earn. And
Man’s redeemer from death will be redeemed and
Shall bruise the head of Satan.”




The Visionary Foal, The Eye of God

## THE LINDALL GOLD SCROLL






This is the 46 inch version on archival paper, limited to 50 copies, signed and numbered in gold ink. Eleven of which have been sold. Shipped rolled. Copies are now in some of the world's foremost collections. $2000 wahcenter@earthlink.net

## THE LINDALL GOLD SCROLL

Did you ever expect to see Milton's paradise lost with a surprise ending? Here is it! You see, Milton had been criticized over the centuries as having created Satan a much too sympathetic character. I believe that Milton knew, as some Jesuit scholars have argued, that Satan had a role to play, a role devised by God. Satan had to rebel against good and cause the fall of man in order to actualize his infinite mercy. Mercy not actualized is not infinite. Satan fell because he loved God and wanted that love in return, above God's only son.

So the scroll is conceptually laid out. The sub-thesis is interesting. Milton conceives of the poem Paradise Lost as a flame from his head, like Athena from the head of Zeus, or Sin from the head of Satan. Note my flying "visionary" foal with a mysterious rider. He will gallop through the scroll revealing Milton's vision.

So the visionary horse leaps across the Bodleian Library representing man's accumulation of knowledge. Notice the "solemn council" in Pandemonium. Figures from the major Western religions are represented as well as two famous world leaders. Here on Earth our leaders all proclaim to be doing good for their people...by persecuting and murdering their enemies mostly. That's the nature of humanism, as I argued recently on The Milton lists. No matter how we try to do good for humanity, it is twisted by the will of Satan through our spiritual and temporal leaders. Notice Nemo's submarine Nautilus at the bottom. He symbolizes that predicament: he opposes an evil regime by sinking ships with sailors who are just doing their duty. He does evil thinking he is doing good.

Now the mysterious figure riding the Visionary Foal is revealed. It is none other than Satan, who in the end is forgiven by God in his infinite Mercy. The foal that Satan has been riding, the Visionary Foal, is actually the Vision of God himself. Everything that exists in Heaven, Hell and Earth are ultimately perceptions in the mind of God. God's mind creates all through the permutations of potentiality and actuality (Aristotle) in the mind of God. The Mind of God is all reality and all knowledge. Satan, who erred because he wanted Gods' love for himself above The Son, served God’s purpose in causing the fall of man so God could make actual and demonstrate his Infinite Mercy... by forgiving Man and Satan too. Satan, now having become Lucifer again, rests happily with the Visionary Foal, having been forgiven. Knowledge is vindicated as seen wherein the apex of the Universal Library of the Mind of God, with Dr. Robert Wickenheiser as the Head Librarian, becomes the stairway to and from Heaven bearing the Second Coming of Christ. Notice the eye of the Visionary Foal leads up to the eye representing God's universal all seeing Wisdom.

Copies are now in some of the world's foremost collections including:

1) Huntington Library in California, Gift Purchased by Distinguished Professor Joseph Wittreich, noted Milton scholar and collector. The Huntington's highlights include one of the world's most extensive collections of William Blake material. Most notably Blake's original illustrations for Milton's Paradise Lost.

2) The University of Pennsylvania Rare Book Collection, Gift Purchased by Distinguished Professor Joseph Wittreich, noted Milton scholar and collector. The U of Penn holds over 560 exemplars of books printed in Europe from movable type before 1501. Sixty-six of these titles are the only recorded copies in North America.

3) The University of Kentucky, Gift Purchased by Distinguished Professor Joseph Wittreich, noted Milton scholar and collector. The U of Kentucky collections include many famous artists.

4) The Alexander Turnbull Milton Library of the National Trust of Zealand

5) The collection of Robert J. Wickenheiser, one of the world's formost collectors of Milton books and original illustrations for Milton's works.

6) The Thomas Cooper Rare Book Library at the University of South Carolina

7) Professor John John Geraghty, another notable collector of Milton books.

8) The Yuko Nii Foundation

"Thanks...I think you are rather overemphasizing the 24k gold leaf, because the real "gold" lies in the perceptions incorporated in the artist's concepts. This is the best since Blake and Doré." Nancy Charlton, Milton Lists

"Thanks, Nancy, for your detailed and helpful interpretation of this impressive work." Dr. Salwa Khoddam, Oklahoma City University

"Terrance: Would that Milton had been as rich in writing about his great epic as you have been about everything you have written about your scroll and the inspiration for it. I don't mean to sell Milton short by any means because, like all great artists, somewhere in his writing can be found his own profound reasons for what he has done and why he did it. In this you stand side by side with the great bard in wanting your paintings to be appreciated and understood." Dr. Robert J. Wickenheiser, Milton Collector & 19th President of St. Bonaventure University

“Thank you Terrance. I…am grateful for all you are doing. It is an amazing project. You are creating a great legacy…” Professor John Geraghty[33]

“…this is stunningly beautiful! There is so much to look at-- both traditional and intriguingly mysterious. It really makes me think of Blake's "Marriage of Heaven and Hell", as well as some of the Serbian iconography I've been looking at recently in the monasteries of Fruska Gora . I visited the ancient monastery and chapel of Hopovo, and the brilliant colors of the figures crowding into the inner sanctum recall your powerful sunsets and energetic (yet static) figures.” Professor Karen Karbiener, Department of English, New York University

Terrance Lindall (is an American artist and the co-director and chief administrator of the Williamsburg Art and Historical Center in Brooklyn, New York. Lindall's illustrations have been published in Heavy Metal, Creepy, Eerie and Vampirella, among others.  Lindall's illustrations of John Milton's Paradise Lost have been featured in textbooks and modern printings of Milton's work as well as Lindall's rendition of Paradise Lost in prose. "To get a sense of Lindall’s broader artistic background, you might take a look at his large cover illustration of the comic book “Creepy” (now considered a classic – both the comic book and Lindall’s “creepy” cover illustration of “Visions Of Hell (6/79).”  It took Lindall only a few years to illustrate his synopsis of Paradise Lost (published in 1983) and in doing so, to provide readers [with]




https://tabletopia.com/games/paradiselost

Terrance Lindall also created the first on-line board game for Milton's Paradise Lost.

**Synopsis and Illustrations in**

**Folio Edition by**

**Terrance Lindall of**

***Paradise Lost* by John Milton**

**Commentary by Robert J. Wickenheiser, Ph. D.**

Without a doubt, Terrance Lindall is the foremost illustrator of *Paradise Lost* in our age, comparable to other great illustrators through the ages, and someone who has achieved a place of high stature for all time.

Throughout almost four centuries of illustrating Milton's *Paradise Lost*, no one has devoted his or her life, artistic talents and skills and the keenness of the illustrator's eye more fully and few as completely as Terrance Lindall has done in bringing to life Milton's great epic. He has also devoted his brilliant mind to studying Milton, his philosophy, and his theology in order to know as fully as possible the great poet to whom he has devoted his adult life and to whose great epic he has devoted the keenness of his artistic eye in order to bring that great epic alive in new ways in a new age and for newer ages still to come.

From virtually the outset Milton has been appreciated as the poet of poets. It was John Dryden who said it first and best about Milton shortly after Milton died in 1674:

Three Poets in three distant Ages born —

Greece, Italy and England did adorn.

The First in loftiness of thought Surpass'd;

The Next in Majesty: in both the Last.

The force of Nature could no further goe;

To make a Third she joyn'd the Former two.

Milton's use of unrhymed iambic pentameter verse in a manner never used before raises the lofty goals of his epic to a level never before achieved in the English language. Moreover, the poet who said at age 10 that he intended to write an epic which will do for

England what Homer had done for Greece and Virgil for Rome, accomplished masterfully the goal he set himself and more than has ever been achieved before or since.

This is by no means to say that there are no great poets who have achieved high goals after Milton, and in doing so have joined Milton and even rivaled him. But Milton is the giant who stands at the door to English poetry urging all who would enter to master their art, to write with the highest respect for language and a passionate recognition of what language is capable of achieving.

In Milton's *Paradise Lost* we see, too, that in great poetry there is always great passion, clarity of voice in support of the purpose at hand, and at its best, with the prophetic and the visionary joined to compel the reader to rise to new heights in what is read and seen through the poet-prophet.

Milton's *Paradise Lost* challenges everyone to achieve goals beyond any they might have dreamed possible before, and to take from his own great epic, goals which help define all that is worthy of sustaining while providing English poetry with what it did not yet have. To declare at age 10 that he would become the greatest English poet is one thing, and a quite spectacular thing at that, but to go on then and fulfill this goal shows not only the great vision Milton had as a poet, but also his tremendous confidence in becoming that great poet.

Milton sings with the voice of the visionary poet and so he becomes the poet for those who see in him clarity of voice and of vision; poets like William Blake who, in the early 19th century thought he was Milton (stretching the point a bit as Blake was wont to do) and who therefore relied very much on Milton and even wrote a poem entitled "Milton" designed and hand-colored as with other of Blake's great works. While Blake openly admired Milton, William Wordsworth, a few decades later, was calling out for Milton in an age that had need of him, proclaiming: "Milton! Thou should'st be living at this hour.

As the visionary poet Milton was, he had acute interest in such monumental issues as the relationship between God and man, free will and its vital importance to all of mankind along with the responsibility that goes with it, the relationship between man and woman, divorce and the need for acceptance of it, definition of "monarchy" along with important issues related thereto, and a great deal more. Milton defined many issues at a time when England was engaged in a Civil War precisely because of those very significant issues, issues which Milton helped not only to define but also to defend.

His life spared after the Civil War and his reputation as a poet and writer of important treaties reasserted, Milton retired to the country, to Chalfont St. Chiles, where he dedicated himself to completing *Paradise Lost*, and ultimately, *Paradise Regain'd* and *Samson Agonistes*. What a profound loss it would have been had Milton not been allowed to write his greatest poetical works!

Yet how did the poet write his monumental works, especially given the loss of his eyesight while writing significant treatises both before and during the Civil War? Here we have the blind poet dictating to an amanuensis (his daughters, as many preferred to believe for a long time, but in reality his nephew), whole passages defining important relationships and memorable scenes which are themselves of epic proportion: the creation of man in Adam and of woman in Eve; Eve seeing herself in the pond for the first time and likewise our seeing Eve at the same time she sees herself; Adam seeing Eve for the first time; the moving depiction of the "bower of bliss" and then of the creation; the war in heaven; the depiction of Satan and hell, with Satan rallying his troops in passages that take poetry to new heights; the temptation of Eve and then Adam, in equally powerful scenes, and the departure of Adam and Eve from Eden.

Surely Milton deserves not only our gratitude for the prose treatises he wrote, but also for the poetry, much of it written under the most dire of circumstances (some thought he might be put to death for his part in the Civil War and his service to Cromwell, and also more specifically because of his treatise in defense of "beheading a King").

Here is a poet to be reckoned with: for standing up in defense of eternal values, something Milton not only did himself, but something he expected his readers to do as well; and then to appreciate his poems, his epic verse and organ voice, his epic vision, and his bringing to life, despite (or perhaps because of) his blindness, something so

unique that Dryden and others long after him have recognized in Milton the genius that "Surpass'd" Homer and Virgil before him.

As Milton left his supreme poetic gifts for mankind to appreciate in reading his great works during the centuries following him, so, too, he used his blindness to bring to life visions befitting the dynamic scope and epic dimensions of his great epic; visions undertaken in the first, and still one of the greatest illustrated editions of *Paradise Lost* published not long after Milton died, in a folio format in 1688. Medina's illustrations, primarily, are those which appear in the 1688 folio edition of *Paradise Lost*, but aside from the significance of what his stature brought to this publishing venture, the 1688 folio remains a highly sought after book today because it is England's first grand publication and therefore holds its own place for the first time with books printed on the Continent where books had long been praised for their publishing distinction and artistic design and success.

Through the centuries John Milton's *Paradise Lost* has continued to inspire artists, which tells us much about Milton and about his great epic, a poem which readily lends itself to the eye of the artist, and in this, affords all of us a visual perspective, a visual capturing of the poet's vision, which words alone can seldom achieve. Commentary and criticism certainly have their place, but seldom does the written word adequately capture the poet's

vision or replace the illustration or illustrations of the artist's view of a poem and his capturing that view on a canvas. The aspirations of each, however, critic and artist/illustrator, need not be pitted against one another; indeed should not. Rather, they should be welcomed for the manner in which each complements a view or views of a poem thereby bringing together two significant disciplines: that of the writer/poet together with that of the artist/illustrator

Poets who aspire to lofty goals lend themselves most readily to being illustrated, providing us with the opportunity of looking at how a poem or group of poems is seen by the eye of an artist. Instead of learning about the themes and poetry of a given age or period as seen only through the eyes of writers and critics, we are privileged to have the views of the artist to help us see and appreciate the poetic vision of the poet, sometimes in great variation from one period to the next or as viewed by one generation to the next.

Obviously, given the monumental issues in *Paradise Lost* as well as Milton's portrayal of them, it should be no surprise to say that *Paradise Lost* may well be the most illustrated of poems and epics. I intend no controversy by saying this, but wish simply to call attention to how epic scenes have been brought to life for viewers by master artists capable of depicting grand visions within grand poems; by artists capable of capturing with visionary view what words alone can never do. The painter/illustrator, in capturing moments which might otherwise have been given less recognition than they deserve, provides a vital service in bringing to life scenes or moments, images or views depicted in poetic form by the poet, thereby enabling the viewer to appreciate all the more what the poet has achieved and how he has achieved it.

Lindall has himself said about Milton's epic: "With *Paradise Lost*, the written word in its greatest form, Milton was able to evoke. . .immense space and project spectacular landscapes of both heaven and hell, and create also the monumentally tragic character of Satan, courageous yet debased, blinded by jealousy and ambition, heroic nonetheless. The blind poet brings powerful visionary life to one of the world's greatest stories, *id est*, the Western legend of man's creation and fall, a story encompassing philosophical concepts of free will, good and evil, justice and mercy, all presented with the greatest artistry to which the written word can aspire."

Lindall also believes "that insight into Milton and the aesthetic and intellectual pleasures of *Paradise Lost* can elevate every individual's experience in education, thought, and human endeavor. . .through the inspiration of the written word."

It is this cherished belief, which has compelled Lindall to want to bring *Paradise Lost* alive to others, to urge all to see in Milton, as he does, the power of the word and image, and to want to illustrate Milton's epic for others to see in relation to the eternal truths and values captured by Milton and conveyed in his great epic poem.

Lindall has synopsized the story of *Paradise Lost* with genuine care in order to bring Milton's great epic alive to young and old. His synopsis is poetic in its own beauty, with each word carefully chosen to be true to Milton while maintaining integrity with his great epic and the rendering of it into a readily understandable format. Lindall's synopsis maintains the spirit of Milton's epic while revealing the genius of the poet in telling "Of Man's first disobedience and the fruit / Of that forbidden tree, whose mortal taste /

Brought death into the world and all our woe, / With loss of Eden, till one grater Man / Restore us and regain the blissful seat, / Sing heav/nly Muse. . ."

Terrance Lindall has spent decades perfecting his painting skill and illustrating technique in order to capture all that is best and visionary about Milton, providing illustrations of Milton's great epic, early on, e.g., along with his synopsis in a fold-out brochure in order to bring Milton's epic alive to students in schools. Lindall's first edition of his synopsized version of *Paradise Lost* along with his illustrations (1983) were designed to encourage young readers to look into the brilliance and eloquence of Milton's visionary poetic landscape and his great organ voice.

More recently he has gone beyond illustrating *Paradise Lost* by capturing the essence of Milton's epic and its meaning down through the centuries and beyond in a "Gold Illuminated *Paradise Lost* Scroll" (size with border 17" x 50"), with nine panels to be read from right to left, as with Hebrew; the Scroll is Lindall's "tribute to his love [of] and sincere gratitude for Milton's great contribution to humanity." He finished the "Gold Illuminated *Paradise Lost* Scroll" in 2010.

He has also brought Milton's epic alive in a very large "Altar Piece," called "The *Paradise Lost* Altar Piece" (oil on wood, 40" x 24 "), consisting of two large panels. When opened, the panels might be seen as pages from an illuminated manuscript of the Renaissance. One panel shows the gates to the "Garden of Eden." The second panel shows the "Gates to Hell." In both panels, pages from the epic poem Paradise Lost lie revealed in the foreground at the center of the illustration. "The *Paradise Lost* Altar Piece" was completed in 2009.

Lindall's passion for Milton and his desire to bring the poet and his great epic alive to modern readers reveal themselves over nearly four decades. During this same period, from the late 1970s to 2012, Lindall's "love of *Paradise Lost*" and his "sincere gratitude for Milton's great contribution to humanity" grew enormously.

To get a sense of this as well as of Lindall's broader artistic background and its influence on his illustrations of Paradise Lost, there is his large cover illustration of the comic book *Creepy* (now considered a classic – both the comic book and Lindall's "creepy" cover illustration of "Visions Of Hell (6/79)." Likewise his cover to *Creepy (*#116, May 1980), entitled "The End of Man" (again, the comic book and Lindall's cover illustration now considered classic).

About this same time some of Lindall's earliest illustrations for *Paradise Lost* in the late 1970s appeared in comic book form, *Heavy Metal Magazine* (1980). Appearance in *Heavy Metal* enabled Lindall's illustrations to reach a very large audience. That issue in 1980 of *Heavy Metal Magazine* became an acquisition proudly reported by the Bodleian Library in 2010 (with one of Lindall's paintings, *Visianry Foal*, appearing at the top of the acquisitions page), alongside such other acquisition listings at the same time as Philip Neve's *A Narrative of the Disinterment of Milton's Coffin. . .Wednesday, 4th of August, 1790* (1790) and Philip Pullman's *His Dark Materials* trilogy (1995-2000), a rewriting of PL by "a modern master," among others. The oil painting by Lindall from the Nii Foundation collection was used by the Oxford University major exhibit "Citizen Milton" at the Bodleian Library in its celebration of the 400th anniversary of Milton's birth in 2008, thereby recognizing Lindall's contribution to the continuing Miltonian artistic legacy.

Joseph Wittreich, esteemed Milton scholar and friend of both Lindall and me, has kindly given a copy of the 1980 issue of *Heavy Metal Magazine* to the Huntington Library. My own collection has several copies along with the acquisitions listed above by the Bodleian Library in 2010.

Shortly after the appearance of a portion of Terrance Lindall's illustrations of *Paradise Lost* in *Heavy Metal Magazine* (1980), there appeared in 1983 his synopsis of *Paradise Lost* along with his illustrations of Milton's epic, privately published together in a small book (5 ½" x 8 ¼") in a limited number of copies, entitled: *John Milton's Paradise Lost synopsized and with illustrations by Terrance Lindall*. The color print illustrations, inspiration now taking real form and mature character, were tipped in across from the printed synopsis of the illustrated lines of Milton being illustrated.

The whole was a wonderful success and Lindall's reputation as an artist and as someone committed to illustrating Milton's great epic were growing in stature, while his illustrations were gaining recognition for the artistic achievement they represented. The surrealist provocateur was moving in a direction that suited his own goals as an artist and a scholar, an illustrator of *Paradise Lost* and someone even more strongly committed to continuing his illustrating of the poet's great epic. The World Wide Web has long since given access to Lindall's paintings by millions, making Lindall's illustrations among the best known of *Paradise Lost*.

Lindall's attention to Milton's epic and to details in the epic, ever from the eye of the dedicated and committed artist/illustrator, grew beyond his early attention to detail. From a small-size private publication with tipped-in cards measuring 3 ½" x 4 ¼" or sometimes 4 ½", Lindall moved to a quarto-sized publication in 2009, again done in a very limited

number of copies (this time 20) and with each illustration measuring 5 ¾" x 7 5/8" and signed and dated by the artist.

The quarto edition has been followed by his massive and richly triumphant elephant folio illustrating *Paradise Lost* (No. 1 completed in 2011 and No. 2 in 2012), the remarkable edition we celebrate here. All concepts that were growing in meaning and stature during the nearly forty years before now were drawing themselves into place for this ultimate expression of Lindall's interpretation of *Paradise Lost* in this one final work, his Elephant Folio. Like his other works before him, this large edition is also being done in a very limited number of copies (10), all by hand, a vast expansion in size and scope over his quarto edition, with 64 pages, each page measuring 13" x 19", illustrations mostly measuring 9" x 12", title page measuring 11" x 11". The binding of each folio will be leather bound by Weitz, hand tooled & gilt-decorated, unique, and each personally dedicated to the owner. The covers will be identified by different motifs, such as the "The Archangel Michael Folio" or "The Lucifer Folio," etc. Each copy will have one original conceptual drawing at the front.

I use "being done" in describing both instances, the quarto and the folio editions, because both editions have been (and will continue to be) "done" by hand, with loving care, and with each illustration tipped in and signed and dated by the artist, as each illustration had earlier, in his 1983 publication, been carefully tipped in by hand. Both the quarto and the folio editions have been, and will be, done as "originals."

In itself, the quarto edition is superb, truly one of a kind, and distinctive now and for years to come. "The *Paradise Lost* Elephant Folio," however, is amazing and goes far beyond the quarto edition in untold ways; it is the culmination of Terrance Lindall's life's devotion to Milton, to *Paradise Lost*, and to all that Milton represents and his great epic means. Because of Lindall's supreme dedication and artistic achievements, Milton will live in yet another new age, brought to life in refreshingly new ways, made "relevant" in remarkably profound ways. Because of Terrance Lindall, great new numbers of readers will be attracted to Milton and his profound epic than would otherwise, most assuredly, have been the case.

"The *Paradise Lost* Elephant Folio," in particular, is a hand-embellished and gold illuminated 13 x 19 inch book containing 14 full-page color Giclee prints with 23.75 carat gold leaf edging on archival paper. Each illustration is signed by Terrance Lindall, some pages with hand-painted illustrated or decorated borders and large, carefully embellished head- or tail-piece illustrations, others with historiated initials with 23.75 carat gold leaf embellishments. All add to the depth and meaning of a given illustration or Lindall's synopsized *Paradise Lost* (1983) appearing across from an illustration. For the Elephant Folio, Terrance Lindall is also providing a final painting, *The Celestial Orbit*, as a frontispiece. It is Lindall's "ultimate statement" as an artist's interpretation of

Milton's great epic. This painting will only be produced as a print for the Elephant Folio and will not be reproduced for collectors as a signed print in any other format.

And while Lindall may now think that he has finished his work with Milton, he hasn't, because Milton lives within Lindall in a special way, as surely as Lindall remains dedicated to bringing Milton alive to new generations in fresh and vibrant new ways, doing the same for countless generations in centuries to come.

In his folio edition and the illustrations in it, Terrance Lindall shows the influence by certain great master illustrators of *Paradise Lost* through the centuries before him, especially with the inclusion of richly illustrated margins for each color illustration, the margins colored in **23.75** carat gilt and consisting of brightly colored details drawn from the epic in order to advance the meaning of the given illustration. Moreover, again in the tradition of certain great master illustrators of Milton's *Paradise Lost* through the centuries, historiated initials, in imitation of the initial letter in an illuminated manuscript, each in rich gilt and bright colors, are used as the first initial of a section and decorated with designs representing scenes from the text, in order to heighten the intensity of the cumulatively related details in each component part: illustration, border, and historiated initial.

The illustrated borders in the elephant folio are complete paintings in themselves. Although the border art focuses principally on elements of design, they also sometimes tell stories or make commentary about what is illustrated in the featured central painting. The borders likewise pay tribute to both humanity's great achievements, such as music, dance and architecture, as well as tribute to those individuals and institutions and friends who have had important influences on Lindall's ideas, or who have shown substantial support or affinity. For example, the Filipino surrealist artist Bienvenido "Bones" Banez,

Jr., discovered Lindall's repertoire during the world renowned "Brave Destiny" exhibit in 2003, an exhibit to which Bienvenido had been invited to display one of his works. Thereafter, a friendship and mutual admiration between the two great artists grew, to the benefit of each.

Bienvenido communicated to Lindall the idea of how "Satan brings color to the world." Lindall thought the idea to be an insightful and original "affinity," and so in the elephant folio plate, "Pandemonium," which is a tribute to art, architecture, construction, sculpture, painting, and the like, he especially honors the Filipino surrealist artist by placing Bienvenido's name on the artist's palette at the very top of the border, the palette in flaming colors.

Like the great illustrators of Milton's *Paradise Lost* before him, Lindall uses many and various techniques and styles to bring Milton's great epic alive. As with Medina, e.g., in the first illustrated edition of *Paradise Lost* in 1688, Lindall has mastered how to use the synopsized scenic effect to focus our attention on an important moment in the epic while

capturing all around it other significant moments or scenes in the epic related to that important central one.

As with the illustrators James Thornhill and Louis Chéron in the 1720 edition by Jacob Tonson and edited by Thomas Tickell, Terrance Lindall draws upon the use by Thornihill and Chéron of the historiated or illustrated initial along with their use of head- and tail-piece illustrations or vignettes – this latter translated to the marginal illustrations or vignettes in Lindall, all to underscore the main theme of the central illustration of a given Book. As the manner of illustration has changed dramatically in the 18th century from that of the 1688 illustrated edition, so too has the manner of the great contemporary artist changed in his illustrations of *Paradise Lost* from those in the several centuries before him.

On through other 18th-century greats, Francis Hayman, whose illustrations seem almost marvelous embellishments for the first variorum edition of *Paradise Lost* in 1749, which focuses attention primarily on the copious notes of that great edition, although Hayman's illustrations became the most repeated illustrations in reduced form in editions of *Paradise Lost* for the next 40 or more decades, through to Francis Burney at the end of the century, in whose illustrations can be seen most powerfully the influence of the classics upon artistic interpretation of significant moments, scenes or figures, as with Satan appearing as an Achilles figure in Book I as he rallies his troops.

At the end of the 18th century, too, artists like Henry Richter began to shed the trappings of the 18th century in his 1794 illustrations of Milton's great epic, and his illustrations give a look that bodes seriously of things to come.

With John Martin, Terrance Lindall has much in common: Martin presents his illustrations of *Paradise Lost* in various sizes, from his rare folio parts, to his even rarer elephant folio, to his large quarto and also his octavo editions, both in two versions, with "proof plates" and without, including sale of individual illustration plates along the way, between 1825 (when the parts began to be distributed) on through to the quarto and octavo editions, published in 1826. But not only did Martin and Lindall share a sense of entrepreneurship in passing along their perceptions of key moments and scenes in Paradise Lost, but they shared a sense of searching for a new style in bringing Milton to life anew: Martin via the mezzotint, and Lindall as surrealist provocateur; Martin with a brilliant effect of black and white in each of his illustrations, Lindall with the use of brilliant colors which bring vibrancy and life to his illustrations. Each in his own way moved Milton and the understanding of Milton light years ahead from where they were in their time.

So, too, William Blake, whose perception of poignant and meaningful moments in *Paradise Lost* is not only uncanny, but unique, and not because he felt a kinship with Milton that no one else has ever emphasized having (he believed that he was Milton and

even wrote a poem entitled Milton, designed and hand-colored as with other of Blake's great works), but because he brought to life, as did Martin his near-contemporary, Milton's epic in a new way for many generations to follow. Certain artists, like Blake, worked painstakingly to make each illustration an original or as close to what the artist intended as possible; Lindall has been like that as well.

Gustave Doré, later in the century, followed in the footsteps of Martin and brought Milton's epic alive for every generation after him, as did Blake; the two being among the most popular and most known of 19th century artists and illustrators of *Paradise Lost*. Doré and Blake so dominated the scene that most illustrated editions of *Paradise Lost* or of Milton's poems make use of their illustrations in one way or another. Only later, when moving into the 20th century, did Martin become something of the same icon, with his illustrations of *Paradise Lost* used more regularly and more and more often with editions of *Paradise Lost* or of Milton's poems.

Along that great continuum of highly regarded and well-known artists who have illustrated *Paradise Lost*, belongs the remarkable Terrance Lindall, taking second place to no one in his love and knowledge of, or devotion to Milton, or in his capacity to bring alive in remarkably vibrant new ways and in a new age, the poet for all ages, whose epic stands next to and even above that of Homer and Vergil.

His illustrations incorporate "the artist's [Lindall's] concepts. . .the best since Blake and Doré" (Nancy Charlton), with, in my view, John Martin hovering strongly in the background, especially in certain of Lindall's illustrations where space and dimension allow the conjuring up of landscapes, colors, sensations, and artistic visions without confining them. If nothing else, although there is more, so very much more, Martin and Doré, along with Lindall now, show us that the use of space helps to accomplish all of the above and more, seen in the brilliant colors and breath of vision in Lindall and in Blake before him.

"Eerie, magical, dreamlike, devastating, jarring. . .Lindall's illustrative style is magnificent!," declared Julie Simmons, *Heavy Metal* Editor in Chief, 1980.

"Lindall's use of color & detail to achieve effect, his dramatic compositions, but most of all his totally unique vision make him a new wave artist to be reckoned with," according to Louise Jones (now Louise Simonson), Warren Communications Senior Editor, 1980.

"Lindall's striking and unique visionary fantasy art is breaking new ground in the field, " exclaimed David Hartwell, Pocket Books Senior Editor, 1980.

Such early rave reviews continue today, as Lindall continues to assert his stature as illustrator and singular visionary illustrator of Milton's *Paradise Lost*

"My reward for the purchase of a Lindall masterwork has been a cover that draws raves. It is a very valuable addition to my collection of fine art," claims Stuart David Schiff,

winner of the Hugo Award, twice winner of the World Fantasy Award, editor of the acclaimed *Whispers* anthologies. Lindall's art is also in the collections of both Stephen Schwartz, the famous lyricist for Broadway and films and winner of three Academy Awards, and Michael Karp, whose music is perhaps the most performed on television.

Mark Daniel Cohen, critic for *Review Magazine* and *NY Arts Magazine*, states that "Clearly avoiding the view that Pop imagery is inherently a sign of trauma, Terry Lindall employs the cartoon elements of style with a charming and often unnerving directness and simplicity, frequently aimed at causing a trauma all his own. This is particularly the case with his illustrations of Milton's *Paradise Lost*, with which he reaches a hyper-intensified and nearly hysterical verve."

"I love these! There is a wonderful Bosch-meets-Blake quality combined with something wholly modern. . .," Professor Michael E. Bryson, Associate Professor of English, California State University, Northridge, proclaimed recently in open admiration of Lindall's illustrations.

In using one of Lindall's paintings from the Nii Foundation collection for the major exhibit "Citizen Milton" at the Bodleian Library, honoring Milton's 400th birthday in 2008, Oxford University recognized Lindall's contribution to the continuing Miltonian artistic legacy. And indeed Lindall's contribution is great and virtually immeasurable!

Those contributions and Lindall's monumental illustration have inspired Peter Dizozza to prepare "Incidental music to Milton's *Paradise Lost*" in 2008, "Composed for Terrance Lindall," honoring Milton, first and foremost, but thereby honoring Lindall as well.

A short time later, famed Lutheran hymn writer Amanda Husberg composed a requiem mass for Terrance Lindall in recognition of his contributions to the understanding of and earthly resurrection of John Milton's "glorious" *Paradise Lost*. Noted Lutheran hymn text writer and poet Richard Leach wrote a new text for the requiem mass. The Requiem in honor of Lindall was published by Concordia Publishing House in 2010, receiving high praise from David Johnson, Head of the Publishing House, as being "totally enthralling, engaging the heart, the mind, and the spirit with absolute beauty, balance and integrity. About his *Requiem*, Lindall commented, "It will be the final act of my *Paradise Lost* project and acknowledgement of my own resurrection. The 'two handed engine of truth and justice' will prevail in resurrecting the spirit of John Milton!"

Lindall's illustrations have been called "surrealistic" in the manner of André Masson, Salvador Dali, and Max Ernst, but he takes his art to another level as "surrealistprovocateur. " He is highly regarded for the powerful effect his illustrations have and will continue to have by the juxtaposition of images within the context of a given illustration, for the lasting achievement of an artist who combines surrealism with his interpretation of how that best applies to Milton, allowing him to bring together richly

woven tapestries of illustrations which capture poignant moments in Milton's powerful epic.

Lindall's art speaks to us freely, openly, and sometimes loudly; it does so in magnificence of design and depth of vision; it sometimes uses brilliant, other times subtle, colors to heighten key elements in important scenes.

Such is the case in "The Infernal Serpent," chosen as the central illustration in the recent publication of the important Modern Library Edition of *The Complete Poetry And Essential Prose of John Milton* (2007). "Lindall's image appears on the covers of Random House's 2008 *Essential Milton* (2007)" as well.

For William Kerrigan, renowned Milton scholar and one of the editors of the these editions, "the new cover is WONDERFUL. . . .The black/white division captures the dividing of light from dark at the beginning of Creation, which underlies the entire universe (just as it underlies the entire cover) as Milton understood it and, through his blindness, experienced it. Lindall's image is, of course, the star. It seems to me at once unmistakably modern and yet just as unmistakably archaic: exactly the doubleness I was hoping for on our cover."

Holt Rinehart & Winston used another of Lindall's illustrations of *Paradise Lost* in a 2009 high school textbook, which was purported to have a first run of 370,000.

Professor Karen Karbiener of New York University, one of the first to use Lindall's art as an educational tool to interest students in Paradise Lost, says, "Radical artist and nonconformist Terrance Lindall has channeled Milton's spirit into a modern context, in a provocative series of illustrations to Paradise Lost. His visual celebration of Milton reveals his remarkable affinity for the radical English poet, and his ability to create a fitting tribute to Milton's enduring influence in the arts" (June 2007).

Terrance Lindall's artistic accomplishments as illustrator of *Paradise Lost*, along with his burning desire as foremost Milton afficianado of our or perhaps any day, is second to none in his great enthusiasm for the poet and his lifelong goal of bringing Milton alive in vibrant and new ways to generations for many of whom the classics and the liberal arts and Milton himself have been passed over as no longer "relevant," useful, or important.

Lindall has had the dual task of bringing to life key scenes and moments in the greatest English epic and one of the greatest epics ever written to whole generations who not only have never read Paradise Lost, but haven't cared about it or about epics, unless that means "epic" as in "epic dimension" and "epic colossal" on the big screen: Thor & Iron Man, for example. Unlike illustrators before him, Lindall has had to work against tremendously difficult odds, but that has only meant that he has worked harder to win over his audience, to bring his illustrations of *Paradise Lost* to generations used to the visual and the dramatic and the "epic" in the broadest sense of each of these terms.

Lindall's illustrations are all of this and more, and those excited by movies like Thor, Iron Man, and Real Steel will feel a kinship with Lindall because of the excitement, remarkable movement, inspired use of color, and sometimes haunting grandeur he brings to his illustrations and they in turn to Milton's epic.

Lindall opens up whole scenes for us to see in fresh and exciting new ways; his illustrations compel us to read Milton's epic, or at least key scenes and moments in the epic, in bold new ways. They bring to life, as only an artist-illustrator can, and indeed as only this surrealist provocateur can, the quality of poetry, visual effect, poetic vibrancy, and so much more, that are captured on each page, in each Book, and in each line of *Paradise Lost*.

What does it matter that the epic begins in medias res ("in the middle of things") – not unlike many movies and programs today that begin with a captivating scene and then exert: "six hours earlier" or "three weeks before," and the like.

Now, in the grandeur and size of Lindall's elephant folio, as with the 1688 first illustrated folio, the elephant folio of John Martin, and the folio editions of William Blake and Gustav Doré, all choosing this size before him, Lindall has taken his illustrations, as did they, to new heights of splendor and achievement. Their size demands attention anew to the elements, figures, and depth of the image or scene illustrated, because with increased size comes grandeur of color and focus of the artist's eye. Largeness of size also clearly demonstrates how genuinely fresh, remarkable, and stunning his illustrations are, brilliant and often very bold in their interpretations. Likewise, the occasional head- and tail-piece illustrations and the margins which have been added for the first time here, along with the historiated initials which capture the central theme or image of the illustration and are intended to embellish the page while complementing the illustration.

As a collector of John Milton for 40 years, my focus has been on illustrated editions particularly illustrated editions of *Paradise Lost* and original illustrations whenever and wherever I might find them, there is no doubt in my mind that our age is fortunate, very fortunate indeed, to have one of the all-time great illustrators of John Milton's *Paradise Lost*.

In Terrance Lindall we are also most fortunate to have someone who has dedicated his life to celebrating Milton's *Paradise Lost* and all that this great poet represents, believed, and stood for, through illustrations and synopsis intended to help students discover Milton's great epic, through the vehicle of *Heavy Metal* magazine designed to bring Milton's epic to a much larger audience on their terms, to various forms and formats of illustrating Milton's *Paradise Lost* for generations now and in the future, in events so noteworthy in size and scope that they bring Milton to life in full celebration of the great poet that he was, such as the 2008 "Grand *Paradise Lost* Costume Ball and Exhibition,"

organized by Lindall to celebrate John Milton's 400th birthday and acclaimed around the world for its enormous achievement and success, culminating in his elephant folio edition of *Paradise Lost* with illustrations in size and artistic design and use of illustrated borders and historiated initials that ensure that this magnificent edition will "stand the test of time," as Samuel Johnson said is true of any great work. And great work indeed is Terrance Lindall's *Paradise Lost Elephant Folio*.

When Terrance Linall completed the first *Paradise Lost Elephant Folio* and presented it to Yuko Nii for the Nii Foundation, he said to me in words that were perhaps intended to be private, but which demand sharing with the world: "I have to say that I think it is the greatest illustrated book ever done [for many reasons, but especially] for all the imagination, thought, and work I have put into *Paradise Lost* all my life that is summed up in this folio. This is my supreme work. There is nothing else I need to achieve. Everything was moving toward this object all my life, but I did not know it. The folio is everything I had hoped and imagined it could be."

A short while later in a hand-written note to me, he reiterated sentiments I share, that "I know now that the Elephant Folio will be one of the greatest printed and embellished books ever produced!"

Lindall's elephant folio with the grandeur of size given each illustration, accompanied by clarity of text through his own synopsis of *Paradise Lost*, affords Milton's great epic the quality of scope and epic design it deserves and brings *Paradise Lost* to life in exciting new ways that are as new to Milton's epic as Milton's epic itself must have been to his own generation and others that followed. With the publication of his illustrated *Paradise Lost Elephant Folio*, Lindall claims a stature as illustrator *par excellence* of Milton's *Paradise Lost* for our age and for all ages to come. His illustrations stand second to none and rank among the best-known paintings for Milton's epic, and as the epic will live on because of its intrinsic and unique celebration of the state of man, so will the illustrations of it by Lindall, enabling everyone in every age to recognize and appreciate what makes Milton's epic so timeless and for all ages. Milton's epic together with Lindall's illustrations, have become intertwined for every age and for all ages to come.

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From being a Benedictine monk in ND in the mid-1960s, **Robert J. Wickenheiser** received his MA and PhD from the University of Minnesota in 1969 &1970. He then moved on to teaching Milton on the faculty in the English Department of Princeton University. At the age of 34 he became the 21st president of Mount St. Mary's University (MD), where he served for 16 years from 1977 to the early 1993 and is

recognized as President Emeritus, after which he became the 19th president of St. Bonaventure University (NY), where he served from 1994 to 2003, rounding out 25 years of service as a university president. During all this time he maintained his passion for collecting the poets John Milton and George Herbert.

Wickenheiser has written and spoken widely to various audiences, scholarly and other; he edited a two-issue edition of *The Princeton University Library Chronicle* devoted to the 50th anniversary of highly regarded collector, Robert H. Taylor, and his renowned collection of English Literature in the Robert H. Taylor Collection, providing a key introduction and overview of the collector and his collection.

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[If you don't want all of the following, here is an abbreviated version:

After his retirement in 2003, Wickenheiser devoted himself to writing and his recent publication in 2008 of his book on his Milton collection, a collection now bearing his name at the University of South Carolina, is much heralded and praised for its content and book design.

He is preesently completing his book on his extensive collection of the 17th-century poet, George Herbert, ranging from the 17th to the 21st century.]

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—— Or continue on with the following in place of the shortened version in brackets!! Or delete everything; I can readily live with that. This is YOUR Commentary about YOUR accomplishments and achievements, and THAT is ALL that counts, okay!! —

After his retirement in 2003, Wickenheiser devoted himself to writing and his recent publication in 2008 of his book on his Milton collection, a collection now bearing his name at the University of South Carolina, is much heralded as a "grand collecting and cataloguing achievement," with "devotion to purpose. . .[and] attention to bibliographical detail. Future Miltonists will be forever obliged to [him] for all phases of [his] extremely rewarding work" (Arthur Freeman, former Harvard faculty member, now residing and writing in London).

Others have said about the book:

"What a wonderful book, both in content and in book production! There are a great many items here — particularly some of the illustrative materials — that I have never seen before. The reproductions of art work and other materials are outstandingly fine.

Anyone who looks at the catalogue has to be pleased and astounded at the presentations and important information that every page offers. It is a great contribution to Milton studies, to bibliography, and to art history — the Fuselis and Martins are especially magnificent" (famed Miltonist, John Shawcross upon the publication of the book).

Shawcross earlier said of the collection itself: Wickenheiser's collection is one of the major collections of materials related to John Milton, editions and studies and artworks, in the world, indicating the breath and nature of Milton's position in the literary, political, religious, and sociological world over the nearly three and a half centuries since his death."

Noted Miltonist Al Labriola wrote of the collection and book: "A sumptuous catalogue of the Wickenheiser Collection at the Thomas Cooper Library of the University of South Carolina, superb down to the last detail with illustrations which are breathtaking. The book is a milestone in Milton studies, and the Wickenheiser Collection is a treasure trove for archival research."

Wickenheiser is now completing his book on his extensive collection of the 17th-century poet, George Herbert, ranging from the 17th to the 21st century.

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Above: Terrance Lindall, Rich Buckler & Yuko Nii opening the

Grand Paradise Lost Costume Ball



Above: Yana Schnitzler's extravagant Human Kinetics Movement performing at the Grand Paradise Lost Costume Ball.

Featured visual artists for the festival included: Kris Kuksi, one of the most highly regarded artists in the contemporary surreal/visionary movement, whose work is in the collection of Chris Weitz, Director of the new movie, The Golden Compass, based upon Philip Pullman's book and grounded in John Milton's Paradise Lost. Also included were Rich Buckler, an American comic book artist best known for his work on Marvel Comics' The Fantastic Four in the mid-1970's, who produced a portrait of John Milton for the 21st century; Bienvenido Bones Banez, a Filipino surrealist whose work is based on his "666 World View;" and Olek, with her conceptual, cutting edge fashion.

The contemporary art and performances during the festival were couched amid historical artifacts related to John Milton and his period. Historical exhibits included Charles Lamb's copy of first illustrated 1691 edition of Paradise Lost, Lady Pomfret's copy of the first illustrated edition (c. 1688) of Paradise Lost. Madam Pomfret was a noble 18th century British woman of great learning, and the Lady of the Bedchamber of Queen Caroline.

Other historical artifacts included a 17th century handwritten Moroccan Torah fragment, the complete Book of Genesis (the 1st book out of the 5 books of Moses).

To honor the British peoples, Royal artifacts from the reigns of Queen Victoria and King Edward VIII (Duke of Windsor) were also displayed.



Above: Costumed artists of famed yarn artist Olek at the GRAND PARADSIE LOST COSTUME BALL 2008



**Robert Beal is one of America's foremost artists whose work for Wickenheiser's Milton collection is now at the University of South Carolina.**

**In many cultures and societies, the fear of new art forms and/or traditional Surrealist forms prevents those forms from being shown - Art is seen as a threat to the Status Quo and 'established' pedagogues. While the Renaissance of Fantastical, Surrealist and Visionary Art *seems to continue* and advance, far beyond Breton's own expectations, onto a worldwide stage, with numerous group and individual shows in New York, etc., many rural mid and midwest geographical areas in America, refuse to accept or show Surrealism. The greatest of those artists have simply been ignored, unless they, also, CONFORM, to the status of what 'surrealism' is supposed to represent, according to the percepts of gallery representation and home decor.**

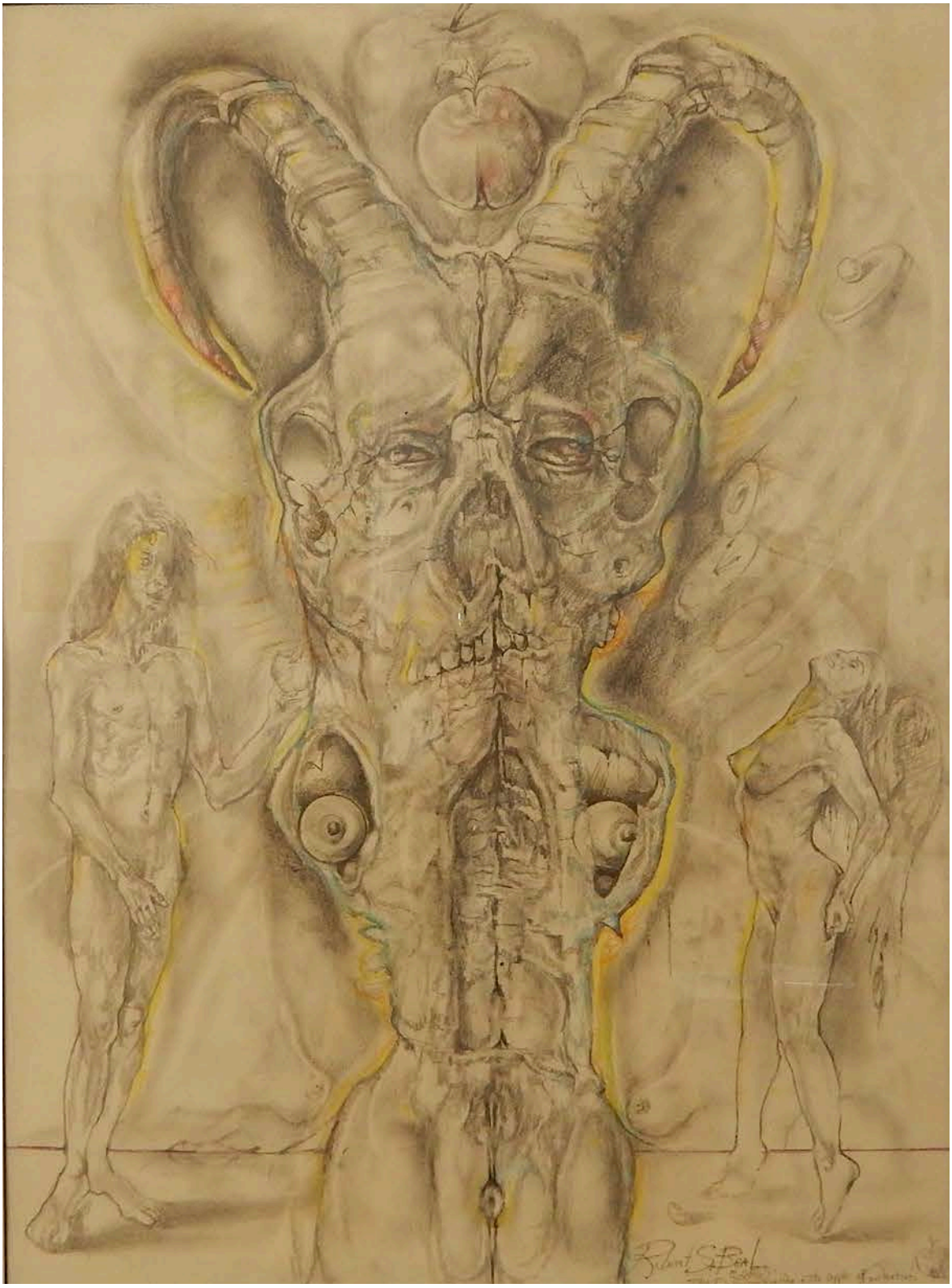




**Portraits of Robert J. Wickenheiser and Yuko Nii**
**By Robert Beal**



**Portraits of Yuko Nii**
**By Robert Beal**



**Adam and Eve**
**By Robert Beal**

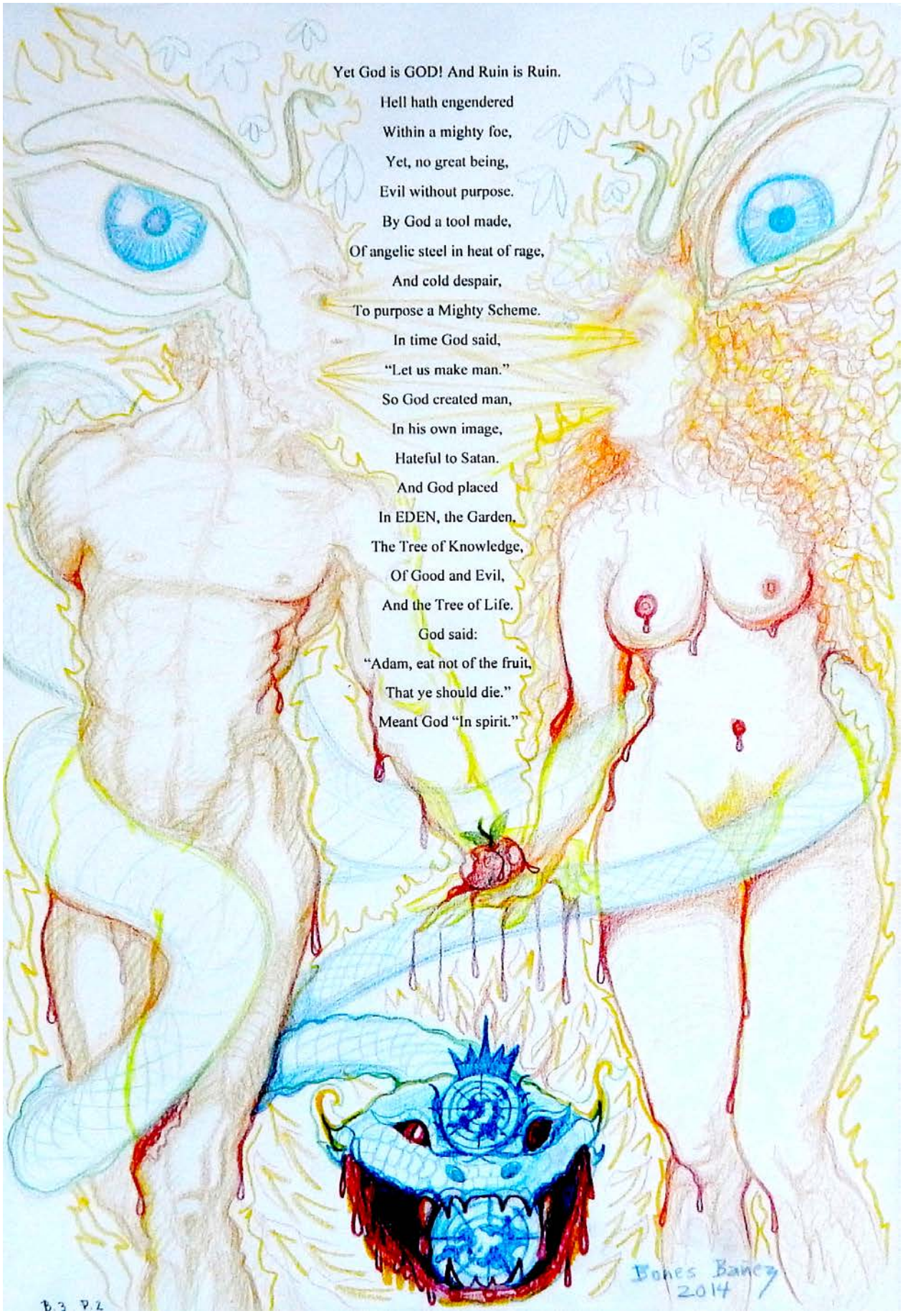


"'Bienvenido Bones Banez, Jr."' is a Filipino surrealist painter born in Davao City in the southern island of Mindanao, the Philippines, on June 7, 1962. Having suffered from mild childhood autism and attention deficiency disorder, he became a fine example for parents with special children as he rose to comparative international prominence when he was counted in as one of early 21st century's greatest living surrealists by Terrance Lindall, president and executive director of the Williamsburg Art and Historical Center in New York.

His Milton work is now in the U. of South Carolina Milton Collection and the Milton Cottage Collection.



**One of Bienvenido Bones Banez's Great Works**




**Adam and Eve by Banez in his SATANIC VERSES**

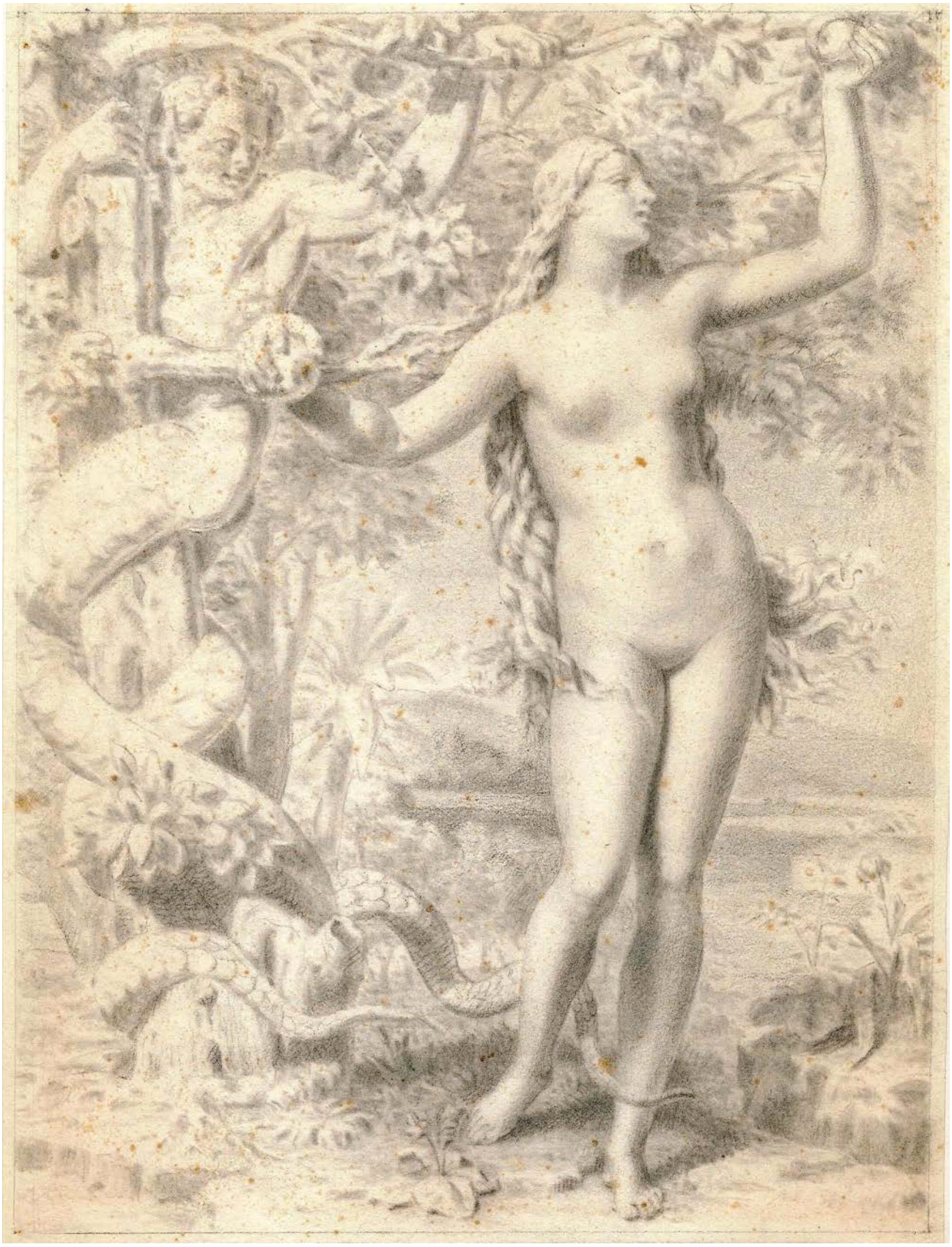


**One of Bienvenido Bones Banez's Greatest Works**

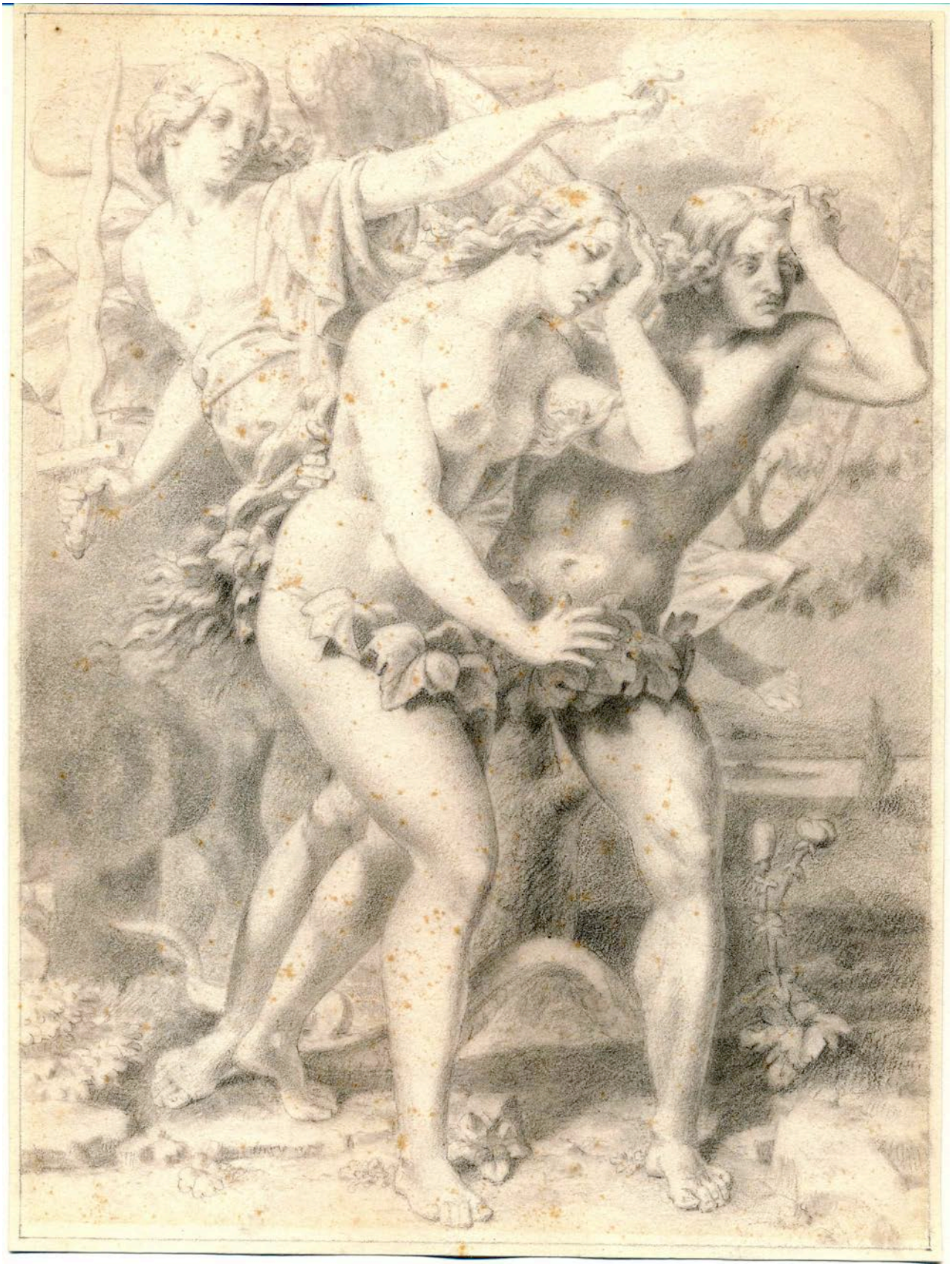
# THE MILTON RELATED COLLECTIONS

of the

YUKO NII FOUNDATION



The Temptation, pencil on paper, circa 1800, Unknown artist
Collection of the Yuko Nii Foundation



The Expulsion, pencil on paper, circa 1800, Unknown artist
Collection of the Yuko Nii Foundation



These YNF alabasters replicas of the Autun Cathedral Adam and Eve lintels were probably done while the Autun lintels were intact before or after the 15th century fire or before the 18th century "redecorating" and plastering or even the possible French Revolution smashing, which means somewhere between the 15th and 18th centuries, or even back further to the 12th century. The YNF alabaster may be the ***only surviving replica of this Gislebertus Adam masterpiece,*** which makes it significant.



Left: cherry wood sculpture of Eve circa 1940 by McNeil Smith

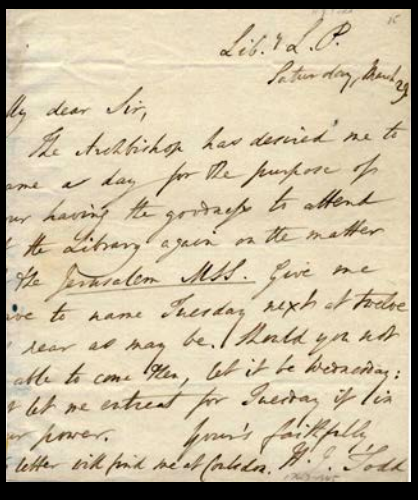


Right: 17th C. Torah Scroll of the Book of Genesis, 23 feet long

# The Traveling Desk



This is an early 19th C. Georgian traveling desk. A wealthy lady or gentleman could do their correspondence while on their coach or staying at an inn on the road. The miniature portrait of John Milton is 18th/19th C. on ivory.

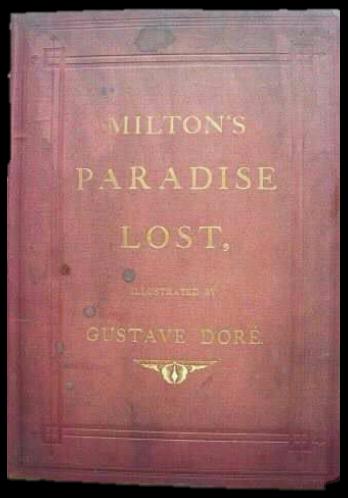


Right: Letter from renowned **Henry John Todd** (1763–1845). Todd was an English clergyman, librarian, and scholar, known as an editor of John Milton. He was librarian at Lambeth Palace. The letter by Todd from Lambeth Castle references the Jerusalem Manuscripts.

# Some of The Yuko Nii Foundation's Various Editions of Paradise Lost & Artifacts 1688-1880











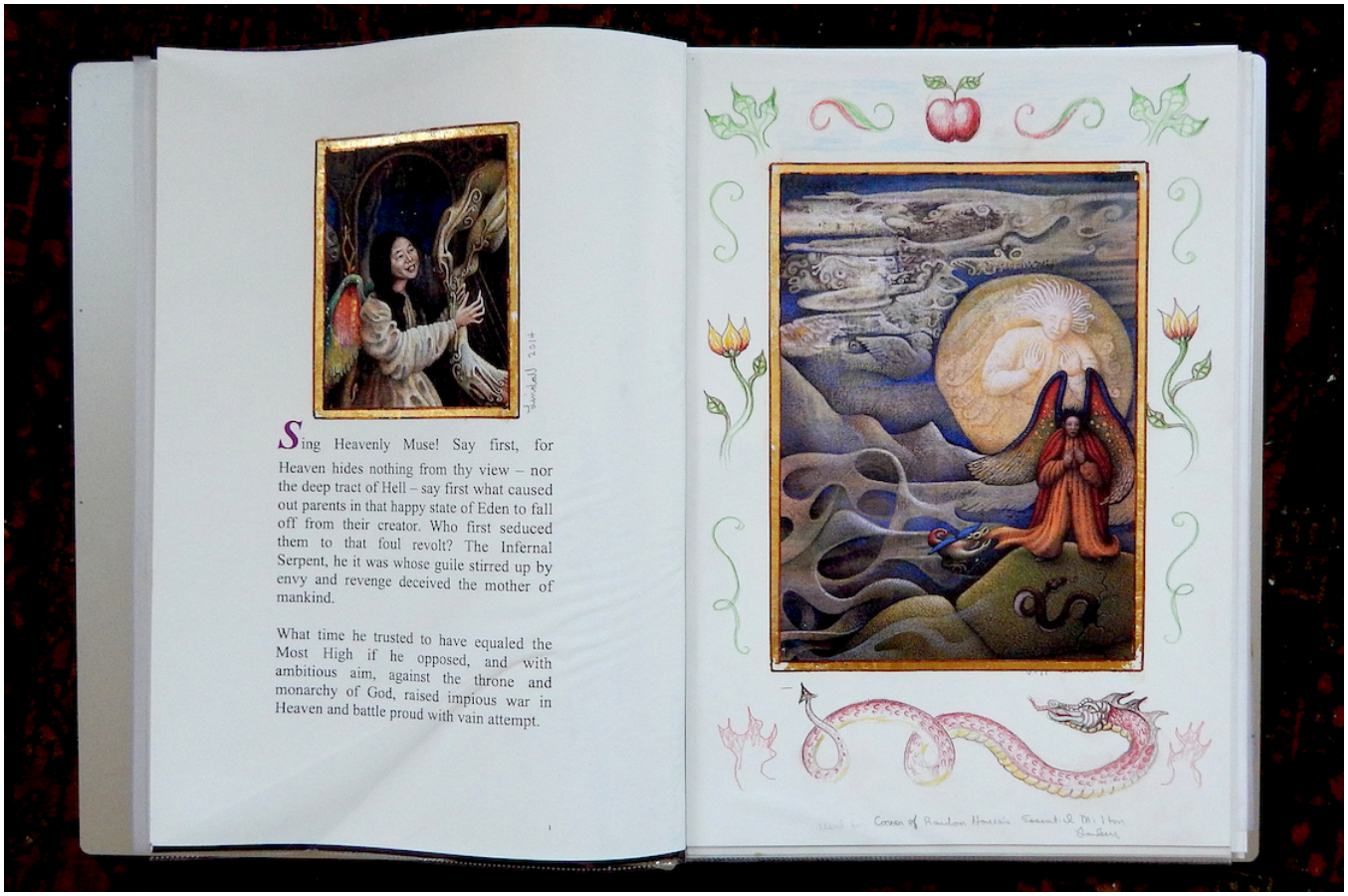






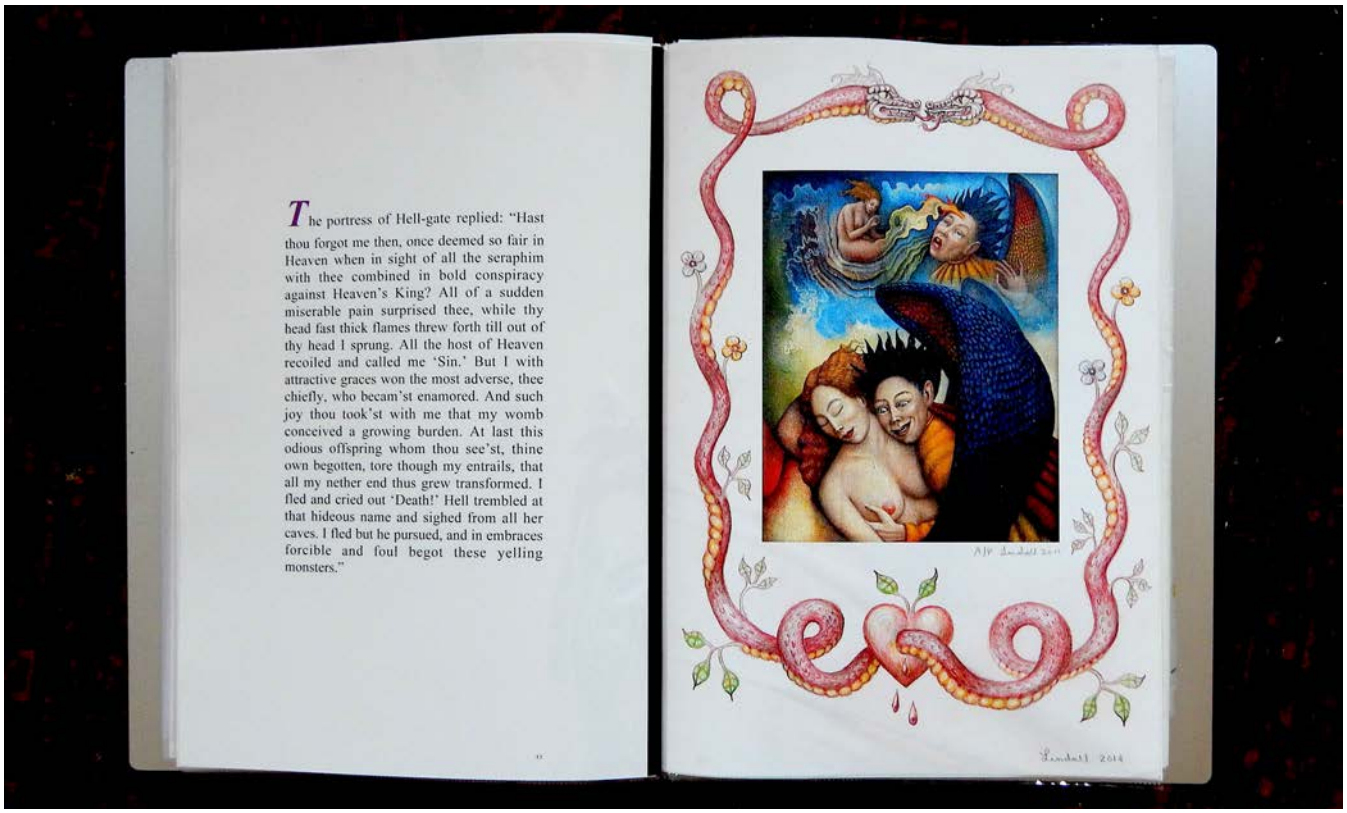



# Pages from the Traveling Elephant Folio
# By Terrance Lindall



Sing Heavenly Muse! Say first, for Heaven hides nothing from thy view – nor the deep tract of Hell – say first what caused out parents in that happy state of Eden to fall off from their creator. Who first seduced them to that foul revolt? The Infernal Serpent, he it was whose guile stirred up by envy and revenge deceived the mother of mankind.

What time he trusted to have equaled the Most High if he opposed, and with ambitious aim, against the throne and monarchy of God, raised impious war in Heaven and battle proud with vain attempt.



The portress of Hell-gate replied: "Hast thou forgot me then, once deemed so fair in Heaven when in sight of all the seraphim with thee combined in bold conspiracy against Heaven's King? All of a sudden miserable pain surprised thee, while thy head fast thick flames threw forth till out of thy head I sprung. All the host of Heaven recoiled and called me 'Sin.' But I with attractive graces won the most adverse, thee chiefly, who becam'st enamored. And such joy thou took'st with me that my womb conceived a growing burden. At last this odious offspring whom thou see'st, thine own begotten, tore though my entrails, that all my nether end thus grew transformed. I fled and cried out 'Death!' Hell trembled at that hideous name and sighed from all her caves. I fled but he pursued, and in embraces forcible and foul begot these yelling monsters."

# The Yuko Nii Foundation Association Books




Book label of Madam Pomfret in her 1688 first illustrated edition of Paradise Lost. Madam Pomfrret was the Lady of the Bedchamber to Queen Carolyn.

In 1755 Henrietta Louisa Jeffreys, Countess of Pomfret, donated a substantial collection of Greco-Roman statuary to the University of Oxford.



**Milton Shield Late 19th c., Collection Yuko Nii Foundation**
This shield was made especially for the Paris Exhibition of 1867. The elaborate and skilful workmanship on such a large scale was intended to raise the prestige and public awareness of the manufacturer, Elkington & Co. The most successful designers in silver at this period were French. These included Leonard Morel-Ladeuil (about 1820-1888), who designed and made this shield. He worked for Elkington & Co. from 1859 after serving his apprenticeship in France with Antoine Vechte (1800-1868), the most famous of the silver designers. Vechte retired in 1862, and by the time of the Paris Exhibition five years later Morel-Ladeuil was considered by many to be the most important artist in this field. Work began on this shield in 1864 with the express intention of exhibiting it in 1867. At the exhibition it won a gold medal for the artist and received an enormously enthusiastic response. The *Art Journal* declared, 'There is a general impression that the work...is the best...exhibited during the memorable year of 1867.'

# Fuseli Paradise Lost



Henri Fuseli, engraved by A. Smith
Published by Vernor, Hood and Sharpe, 1808
Yuko Nii Foundation Collection

**THE FEATURES OF THE BOOK**

**1) The Henri Fuseli (1741 – 1825) engravings by A. Smith** in this book were done while Fuseli was alive in 1808. He is certainly as great an illustrator of Paradise Lost as Blake. The Wickenheiser collection contains an 1802 version.

The first of Blake's Paradise Lost, the Thomas set, were done in 1807. In 1799 Fuseli exhibited a series of paintings from subjects furnished by the works of John Milton, with a view to forming a Milton gallery comparable to Boydell's Shakespeare gallery. There were 47 Milton paintings, many of them very large, completed at intervals over nine years. The exhibition proved a commercial failure and closed in 1800.

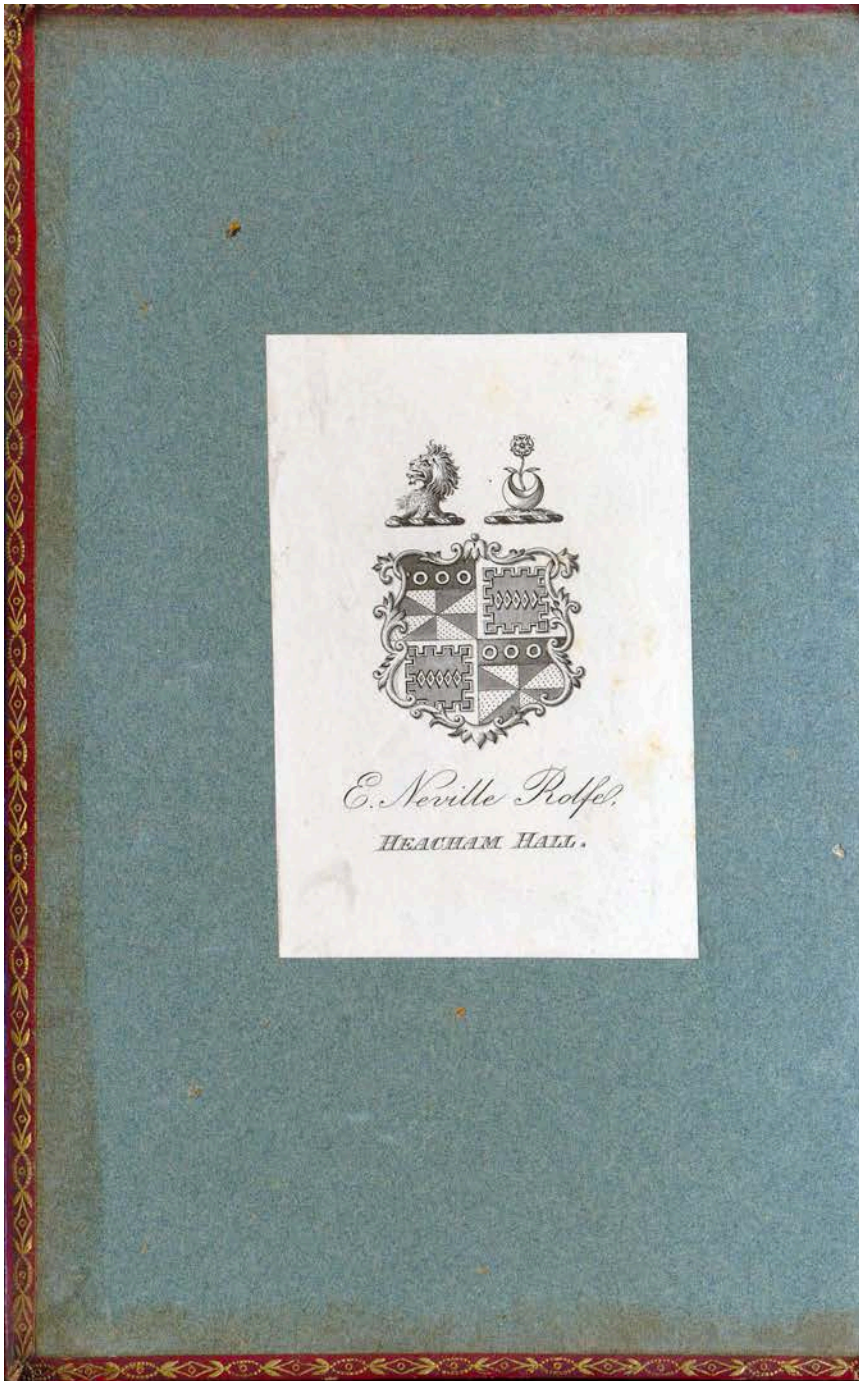
2) **The Royal & Historical Association:** bookplate of E. Neville Rolfe, Beecham Hall with a dedication note by A.R. (Agnes Rolfe, Neville's wife) 1815 and a late 19th c. note describing in detail Dore's VALE OF TEARS (1883), on the 1815 exhibit of Dore's last painting at the Dore Gallery, London. Strickland Charles Edward Neville Rolfe, born in 1789, eldest son of General Neville of the Royal Artillery. Educated at Wadham College, Oxford, BA 1812, MA 1816, and subsequently became domestic chaplain to the Duke of Kent in 1814 and to the Duke of Somerset in 1825. He became domestic chaplain to the Duke of Kent in 1814 and to the Duke of Somerset in 1825. 1st Duke of Kent and Strathearn (1767–1820), was Prince Edward, fourth son of George III and ***father of Queen Victoria.*** .

Neville's first wife, Agnes, was the only daughter of Henry Fawcett, MP for Carlisle who was Sheriff, Bombay 1785; capt. Bombay fencibles 1799. They married in 1814 and had five sons and four daughters. In 1833 he married Dorothy, widow of the Rev TT Thomason, Chaplain to the Honourable East India Company. It is known that he was an enthusiastic collectorand invested time in both natural and archaeological items, as well as having a keen interest in art. Rolfe had had a number of artists, (possibly Fuseli) staying for long periods to study artistic endeavours at Heacham Hall. It is said that he had a large coach built in which he took these artists on excursions to draw and paint buildings or articles of interest in and around the area. He was especially interested in the area of Norfolk and part of his collection of portraits of Norfolk celebrities, original drawings, topographical and antiquarian, were sold by Sotheby's. Some of these pieces were used to extra illustrate 'Blomefield's History of the County of Norfolk' (compiled by Francis Blomefield and published in 1805). Later, in 1929, a number of water-colour drawings from the collection were also used to illustrate a publication compiled by his great grandson, Clement Rolfe-Ingleby, and entitled 'A supplement to Blomefield's Norfolk.'

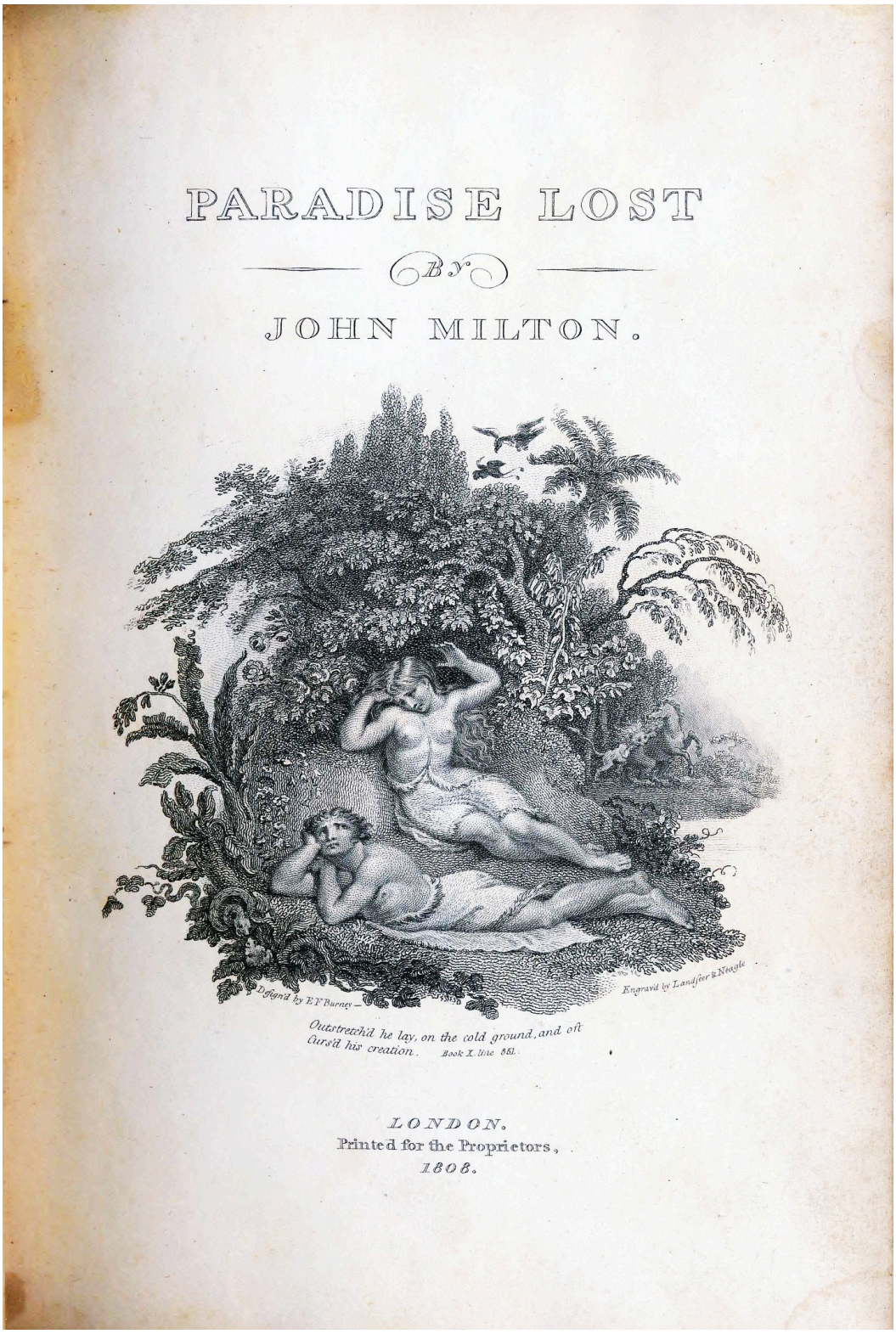
3) **The book also has a late 19th c. note describing in detail Dore's VALE OF TEARS (1883),** on the 1883-later exhibit of Dore's last painting at the Dore Gallery, London. During its twenty-four year lifespan, the Doré Gallery and its twenty or so canvases received approximately 2.5 million visitors. In 1892, most of the paintings were sent to the United States to be exhibited in a touring exhibition lasting until 1898. They then sank into oblivion. They were rediscovered in 1947 in a Manhattan warehouse, sold at auction and split up.

The size of the book is 8vo (octavo).This size is made by printing eight pages of text on each side of a sheet, which was then folded three times to form gatherings of eight leaves or sixteen pages each handsomely bound with gorgeous red morocco leather gold-gilt framing of both front and back covers, as well as gilt titling and ornamental compartments on the spine 5 raised bands brilliantly gilt golden edged pages printed half-title and title pages engraved vignette title, plain green endpapers.

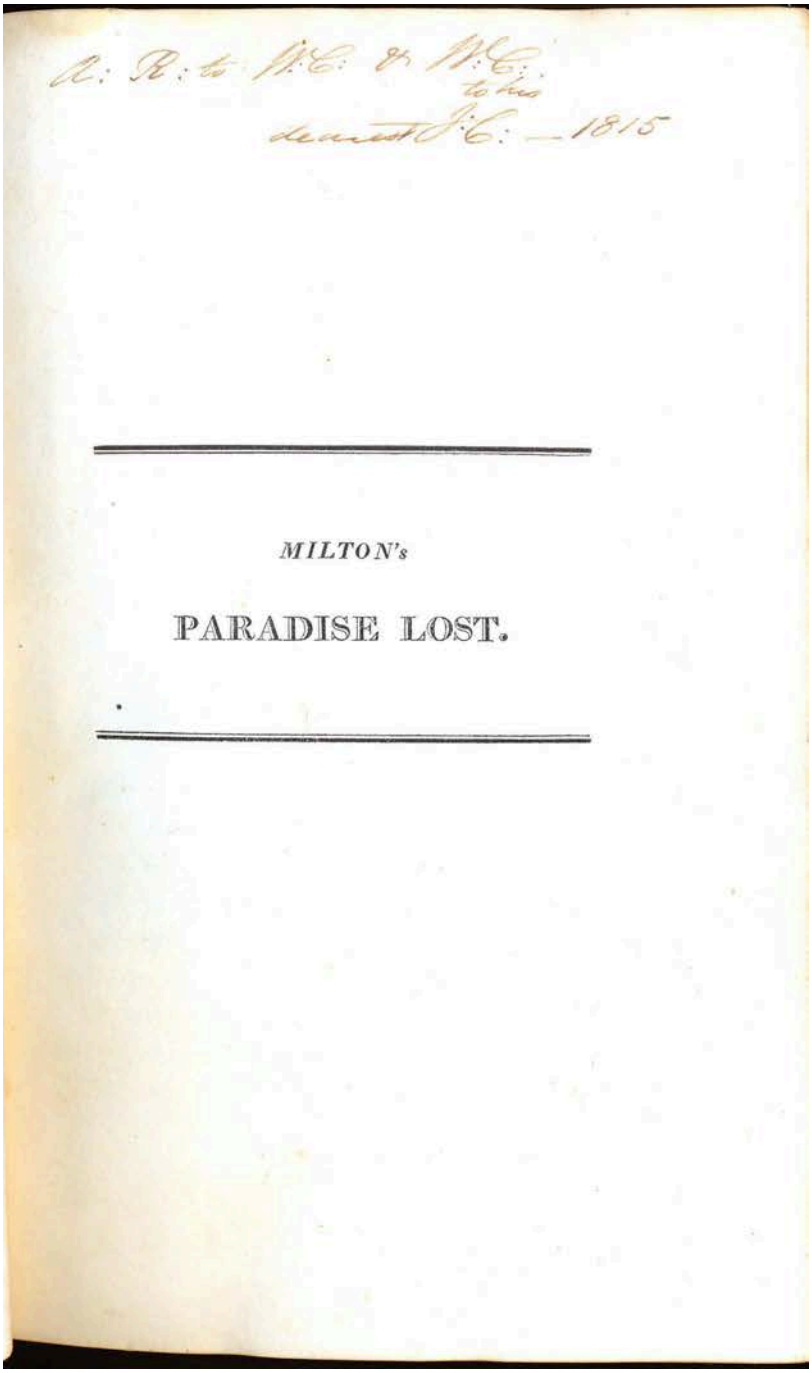





Bookplate with armorial of E. Neville Rolfe, Heacham Hall

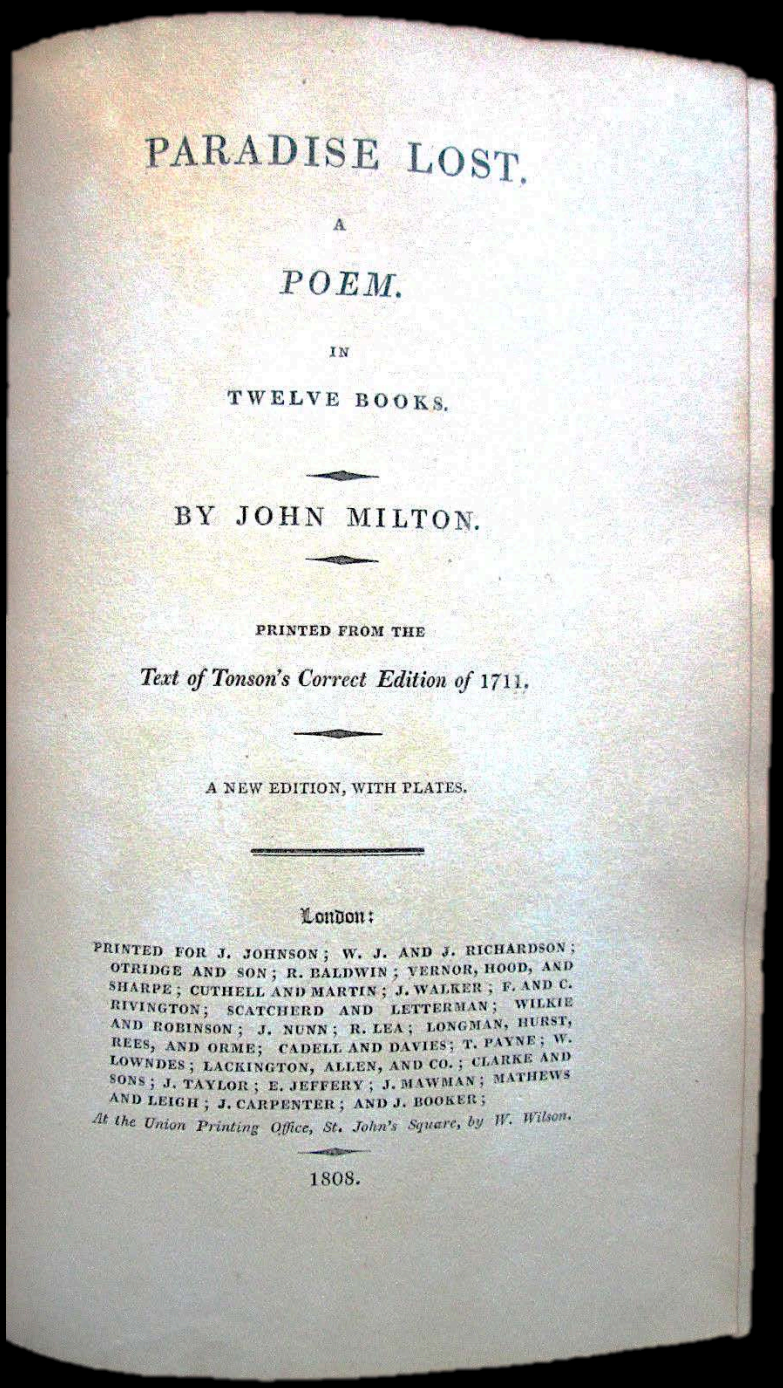



Beautiful Frontispiece




A dedication note by A.R. (Agnes Rolfe, Neville's wife) 1815. The dedcation reads:

”A.R. to W.C. & W.C. to his dearest J.C. – 1815”



# PARADISE LOST.

A

## *POEM.*

IN

TWELVE BOOKS.

BY JOHN MILTON.

PRINTED FROM THE

*Text of Tonson's Correct Edition of* 1711.

A NEW EDITION, WITH PLATES.

London:

PRINTED FOR J. JOHNSON; W. J. AND J. RICHARDSON; OTRIDGE AND SON; R. BALDWIN; VERNOR, HOOD, AND SHARPE; CUTHELL AND MARTIN; J. WALKER; F. AND C. RIVINGTON; SCATCHERD AND LETTERMAN; WILKIE AND ROBINSON; J. NUNN; R. LEA; LONGMAN, HURST, REES, AND ORME; CADELL AND DAVIES; T. PAYNE; W. LOWNDES; LACKINGTON, ALLEN, AND CO.; CLARKE AND SONS; J. TAYLOR; E. JEFFERY; J. MAWMAN; MATHEWS AND LEIGH; J. CARPENTER; AND J. BOOKER;

*At the Union Printing Office, St. John's Square, by W. Wilson.*

1808.

Title page

Ithuriel and Zephon, with wing'd speed
Search through this garden, leave unsearch'd no nook;
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep, secure of harm.
This evening from the sun's decline arriv'd
Who tells of some infernal Spirit seen
Hitherward bent (who could have thought?) escap'd
The bars of Hell, on errand bad no doubt:
Such where ye find, seize fast, and hither bring.
So saying, on he led his radiant files,
Dazzling the moon; these to the bower direct
In search of whom they sought: Him there they found
Squat like a toad, close at the ear of Eve,
Assaying by his devilish art to reach
The organs of her fancy', and with them forge
Illusions as he list, phantasms and dreams;
Or if, inspiring venom, he might taint
Th' animal spirits, that from pure blood arise
Like gentle breaths from rivers pure, thence raise
At least distemper'd, discontented thoughts,
Vain hopes, vain aims, inordinate desires,
Blown up with high conceits ingend'ring pride.
Him thus intent Ithuriel with his spear
Touch'd lightly; for no falsehood can endure
Touch of celestial temper, but returns
Of force to its own likeness: Up he starts
Discover'd and surpris'd. As when a spark
Lights on a heap of nitrous powder, laid
Fit for the tun, some magazine to store
Against a rumour'd war, the smutty grain
With sudden blaze diffus'd inflames the air:



*Up he starts*
*Discover'd and surpris'd*



Painted by H. Fuseli R.A.

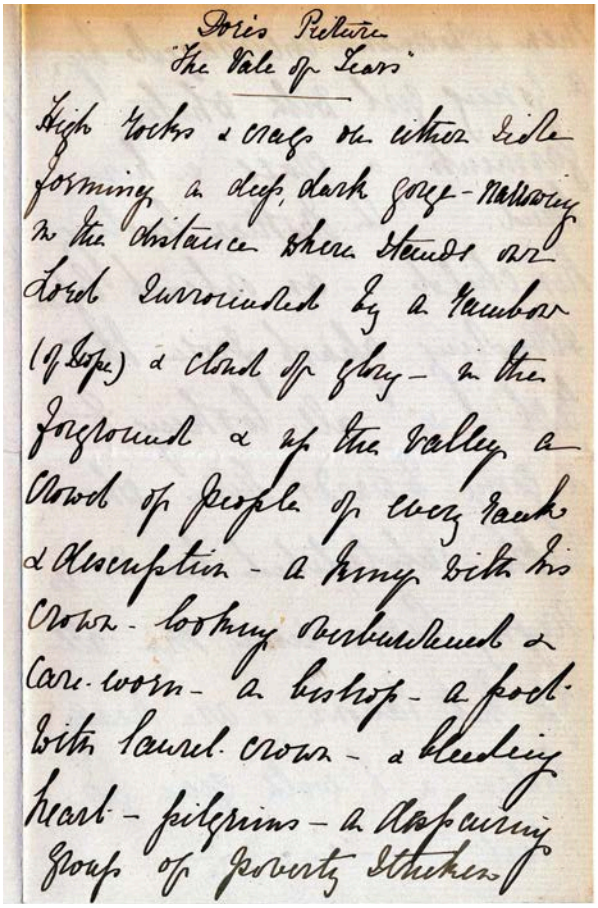
Engraved by A. Smith. A.

*Some natural tears they dropt, but wipt them soon;*
*The world was all before them.*

London Published by Vernor Hood & Sharpe Poultry 1808.

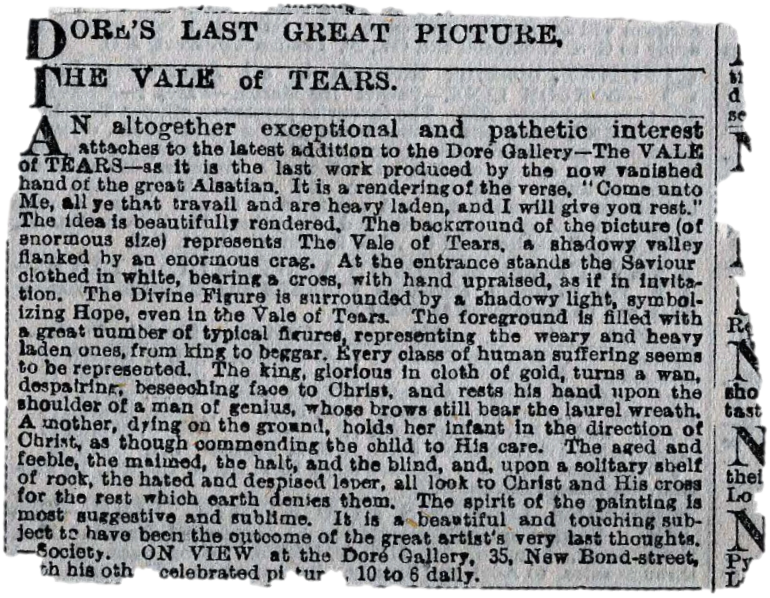


Between the pages of the Fuseli Paradise Lost is a hand written "review" of the showing of Gustave Dore's last painting, The Vale of Tears. Also included is a newspaper announcement of the exhibit.



Dorés Picture
"The Vale of Tears"

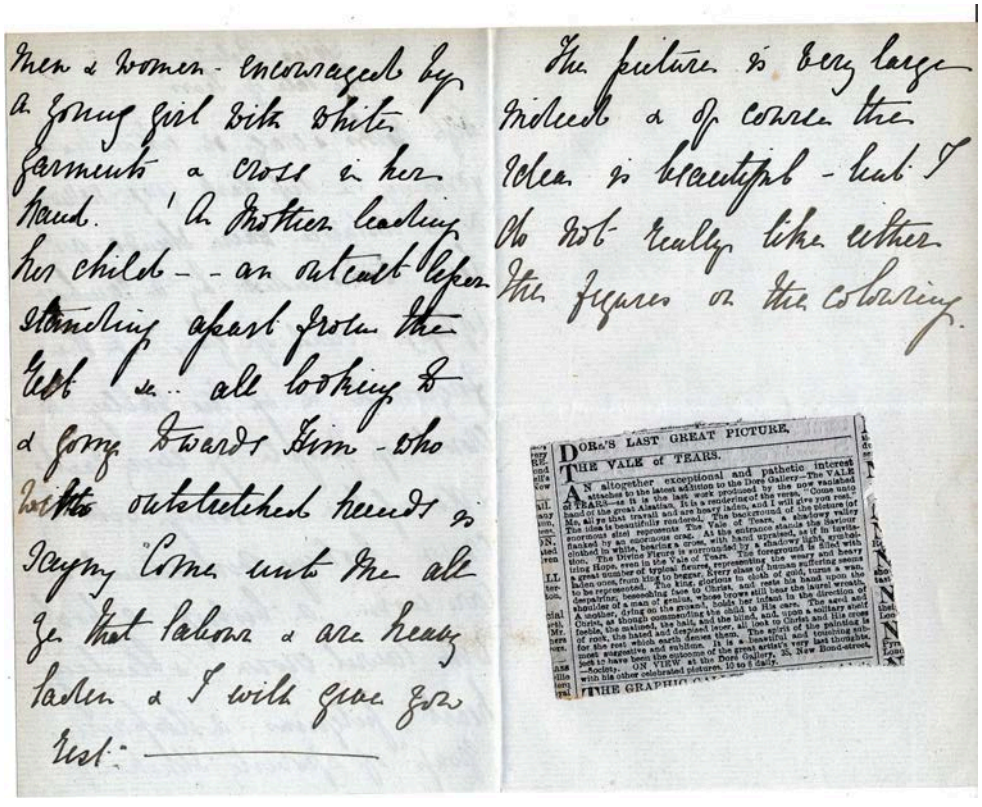
High rocks & crags on either side forming a deep, dark gorge - Mountains in the distance where stands our Lord surrounded by a Rainbow (of Hope) & cloud of glory - In the foreground & up the valley a crowd of people of every rank & description - a King with his crown - looking overburdened & care-worn - a bishop - a poet with laurel crown - a bleeding heart - pilgrims - a despairing group of poverty stricken



DORÉ'S LAST GREAT PICTURE.

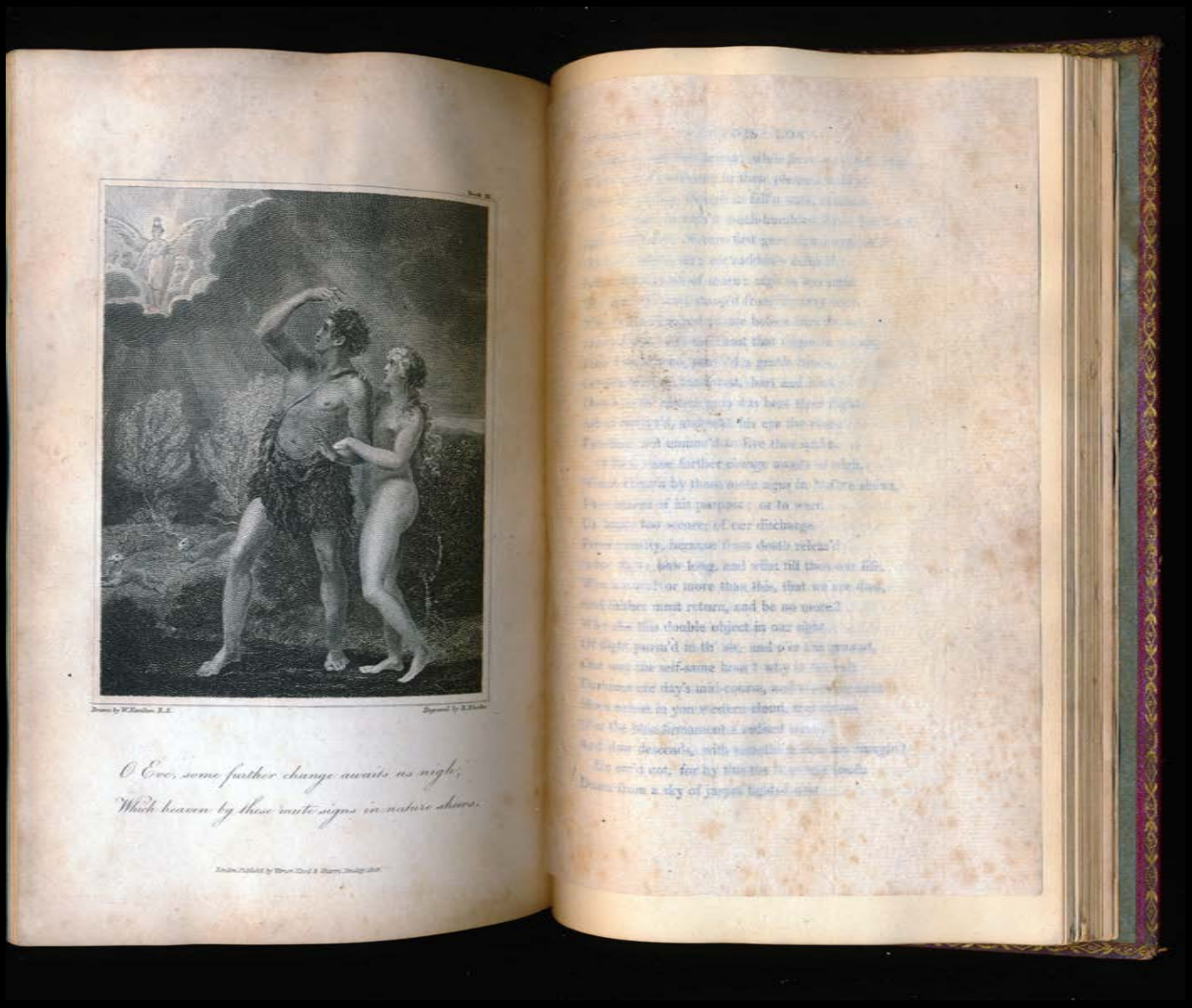
THE VALE of TEARS.

AN altogether exceptional and pathetic interest attaches to the latest addition to the Doré Gallery—The VALE of TEARS—as it is the last work produced by the now vanished hand of the great Alsatian. It is a rendering of the verse, "Come unto Me, all ye that travail and are heavy laden, and I will give you rest." The idea is beautifully rendered. The background of the picture (of enormous size) represents The Vale of Tears, a shadowy valley flanked by an enormous crag. At the entrance stands the Saviour clothed in white, bearing a cross, with hand upraised, as if in invitation. The Divine Figure is surrounded by a shadowy light, symbolizing Hope, even in the Vale of Tears. The foreground is filled with a great number of typical figures, representing the weary and heavy laden ones, from king to beggar. Every class of human suffering seems to be represented. The king, glorious in cloth of gold, turns a wan, despairing, beseeching face to Christ, and rests his hand upon the shoulder of a man of genius, whose brows still bear the laurel wreath. A mother, dying on the ground, holds her infant in the direction of Christ, as though commending the child to His care. The aged and feeble, the maimed, the halt, and the blind, and, upon a solitary shelf of rock, the hated and despised leper, all look to Christ and His cross for the rest which earth denies them. The spirit of the painting is most suggestive and sublime. It is a beautiful and touching subject to have been the outcome of the great artist's very last thoughts. —Society. ON VIEW at the Doré Gallery, 35, New Bond-street, th his oth celebrated pi ur 10 to 6 daily.



Men & Women - encouraged by a young girl with white garments & cross in her hand. A Mother leading her child - - an outcast leper standing apart from the rest &c - all looking & & going towards Him - who with outstretched hands is saying "Come unto Me all ye that labour & are heavy laden & I will give you rest." ——

The picture is very large indeed & of course the idea is beautiful - but I do not really like either the figures or the colouring.



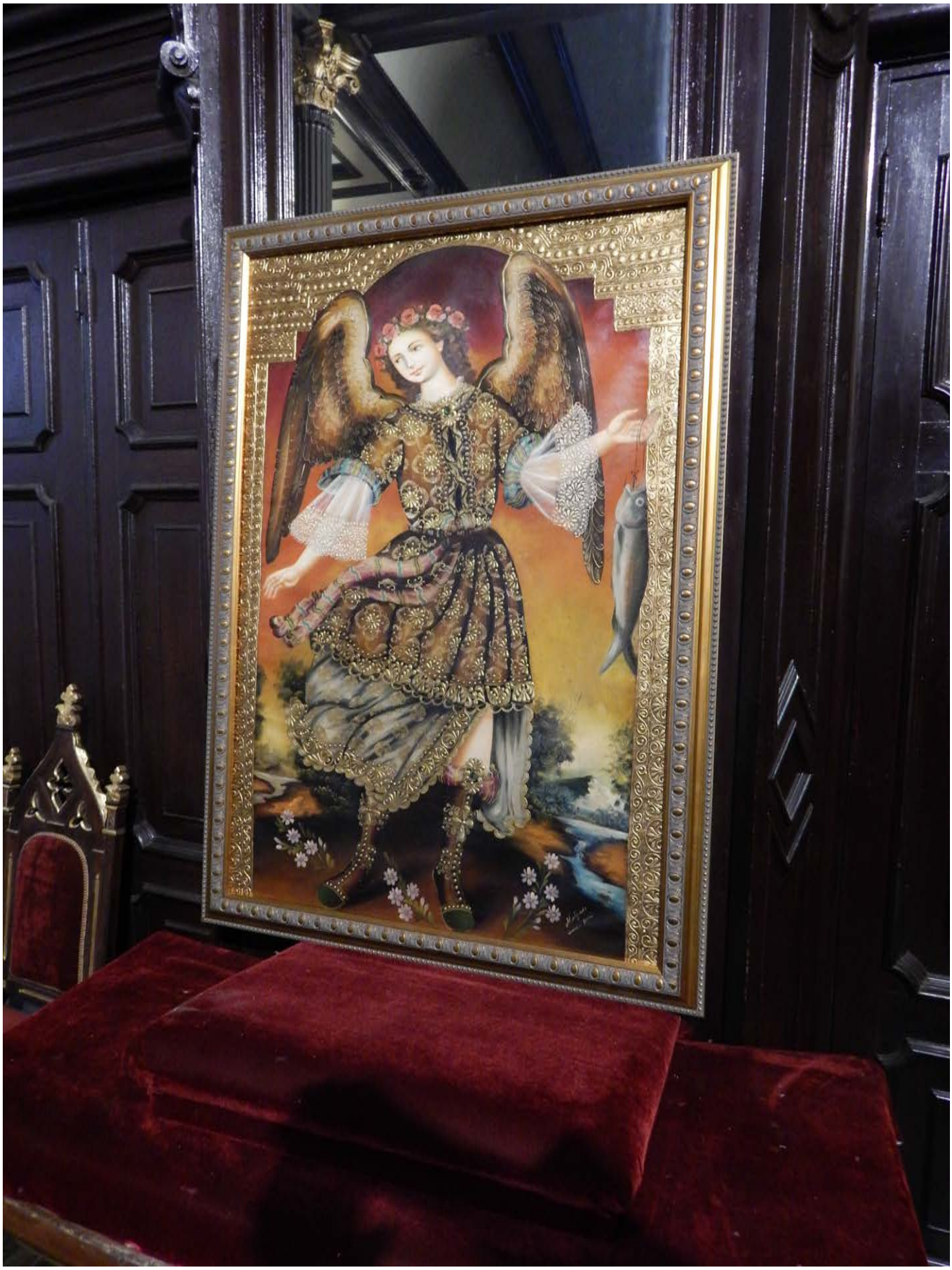

Other illustrations in the book are by Hamilton



c. 1791 This handsome Derby portrait model is of John Milton (1756-1769; issued as D12 (probably adapted from a maquette from the studio of Scheemakers or possibly provided by John Cheere, reissued as E46, and between 1770-1796 issued as model number 297 from a plaster by M. Rysbrack. The Poet is portrayed in Van Dyck dress, leaning against a pedestal decorated in relief with a scene from *Paradise Lost*.



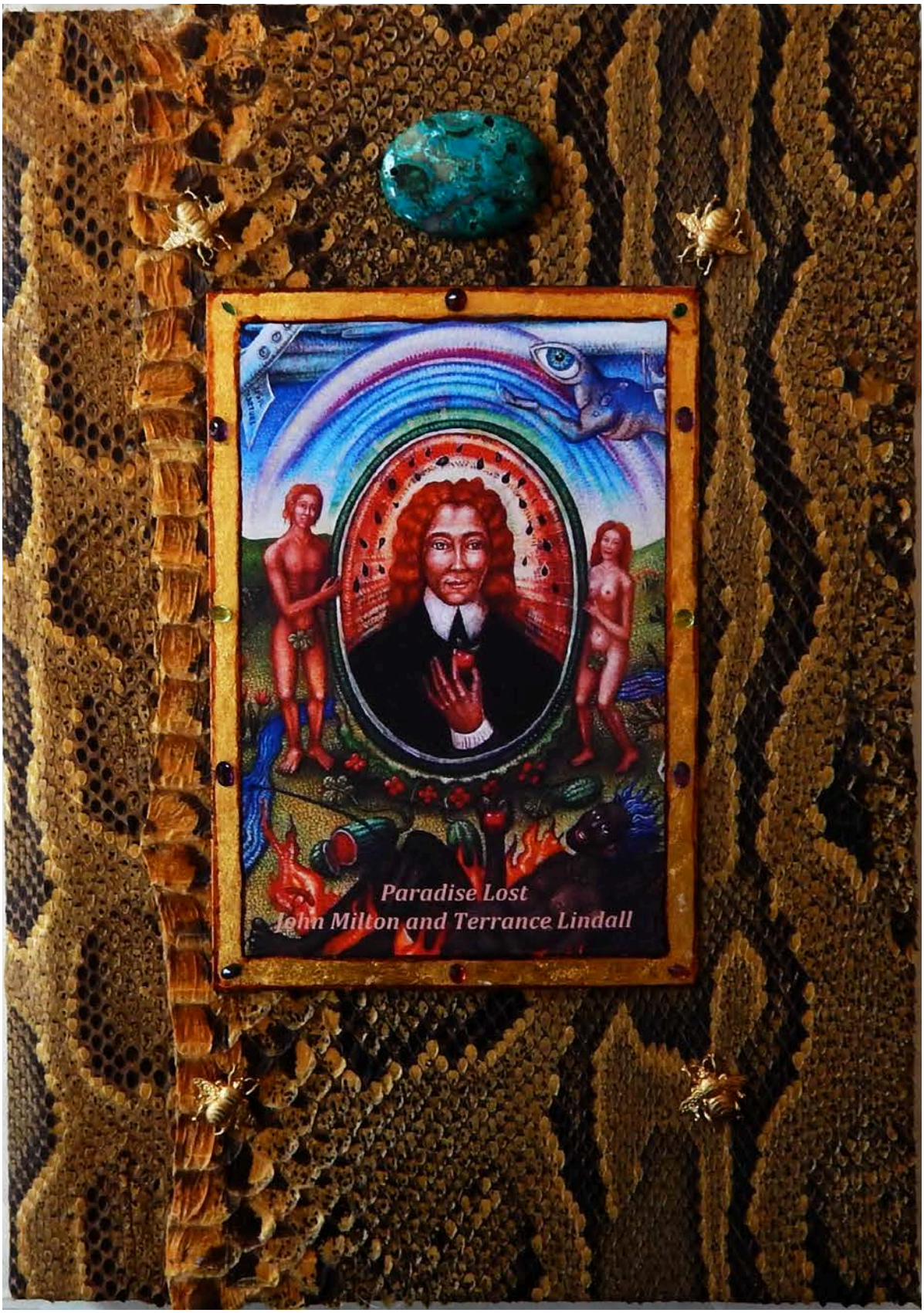
17th c. French Tapestry border 116 inches



**Cuzco School Angel**



Alabaster of John Milton between
Gisleburtus alabasters of Adam and Eve




**The John Dugdale Bradley PARADSIE LOST Bound in Snakeskin**
**By Terrance Lindall**

HISTORICAL ENGLISH ITEMS

# Relating to the Execution of King Charles I



## In the Collection of the Yuko Nii Foundation

## Many Thanks to the Following for Their Assistance

**Bridget Clifford (Mrs),** Keeper of Tower Armouries, HM Tower of London

**Prof. Matthew M Reeve**, Associate Professor and Queen's National Scholar, Ph.D. (Cambridge University) , FSA Fellow of the Society of Antiquaries

**Michael Snodin,** Chairman and Honorable Curator of the Strawberry Hill Trust

**Ingrid Thompson**, Glamis Castle Archivist

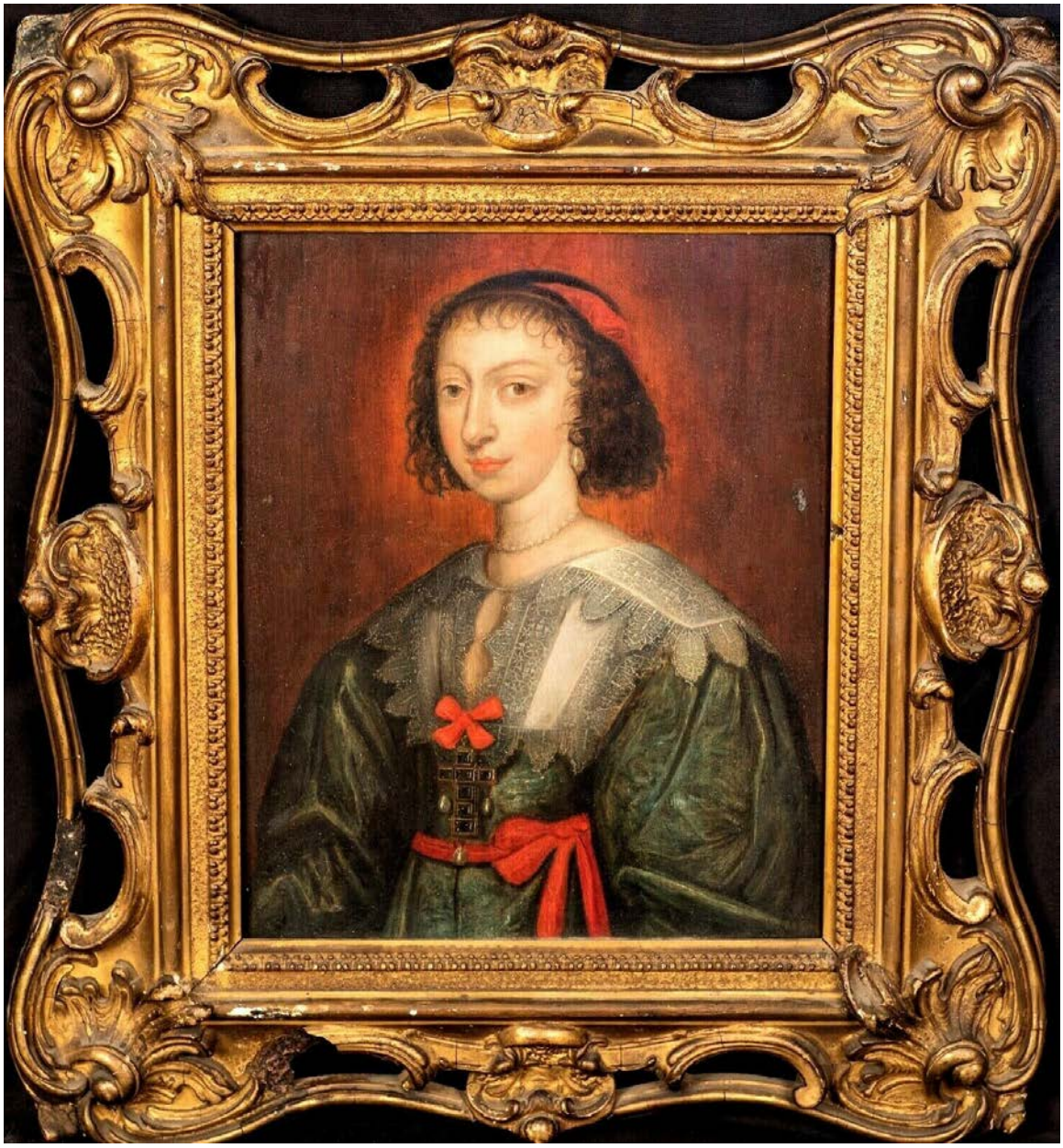
**Nica Gutman Rieppi**, Principal Investigator for Art Analysis & Research (US) LLC (worked recently on the Savator Mundi by da Vinci

**Desmond Shawe-Taylor,** Surveyor of The Queen's Pictures
York House, St James's Palace



**King Charles I (19 November 1600 – 30 January 1649)[a] was King of England, King of Scotland, and King of Ireland from 27 March 1625 until his execution in 1649**

17th C. painting in original frame collection Yuko Nii Foundation
Provenance Christies Auction House

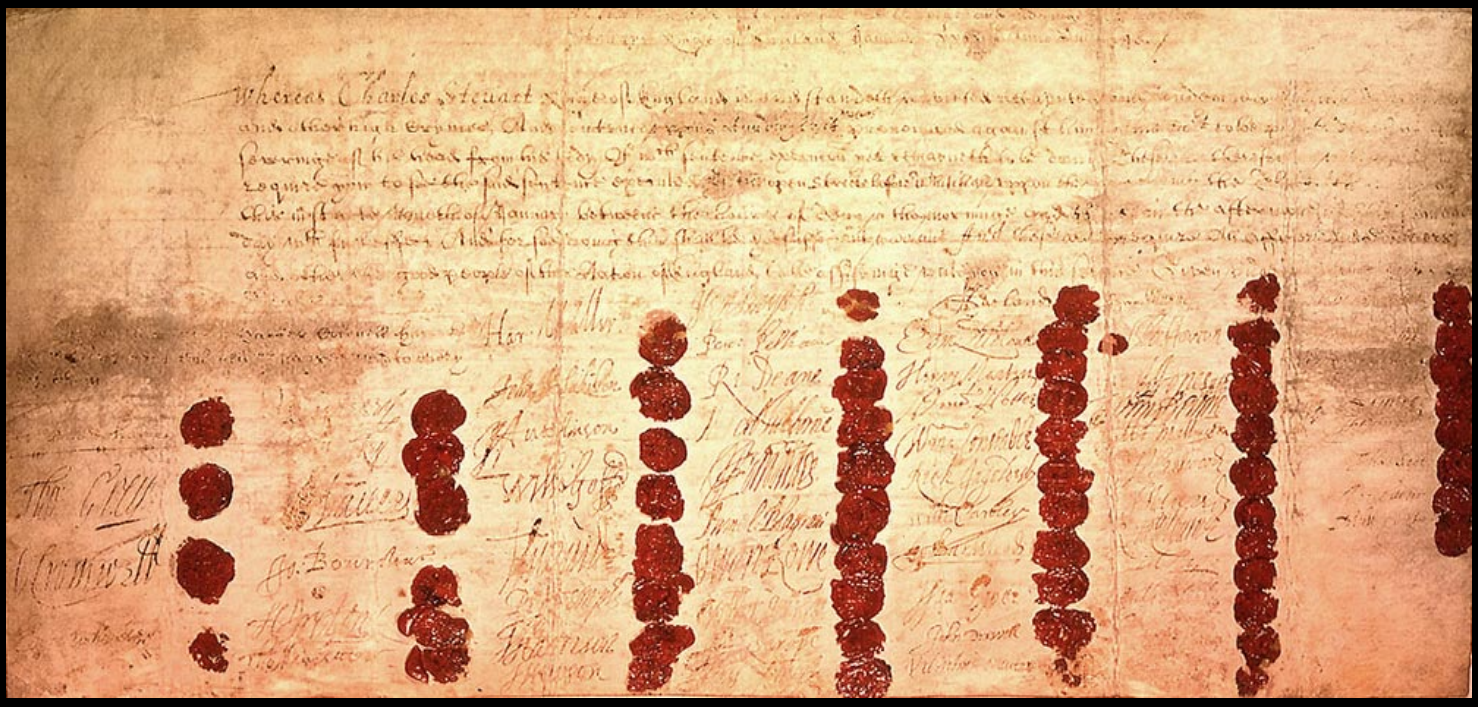


**Henrietta Maria of France (1609-1669) wife of King Charles I of England**
17th c. portrait in original frame Collection Yuko Nii Foundation

From Wikipedia, the free encyclopedia

Henrietta Maria and Charles were "dedicated and knowledgeable collectors" of paintings, including Orazio Gentileschiand the miniature painters Jean Petitot and Jacques Bourdier.

During his 1631 Northwest Passage expedition in the ship Henrietta Maria, Captain Thomas James named the north west headland of James Bay where it opens into Hudson Bay for her. The US state of Maryland was named in her honour by her husband, Charles I.



Above: The original death warrant of King Charles I and the wax seals of the 59 commissioners, 1649
Location: British Parliament

The above is a copy of the Warrant sent o the Sheriff (by the Lords) for the execution of King Charles.

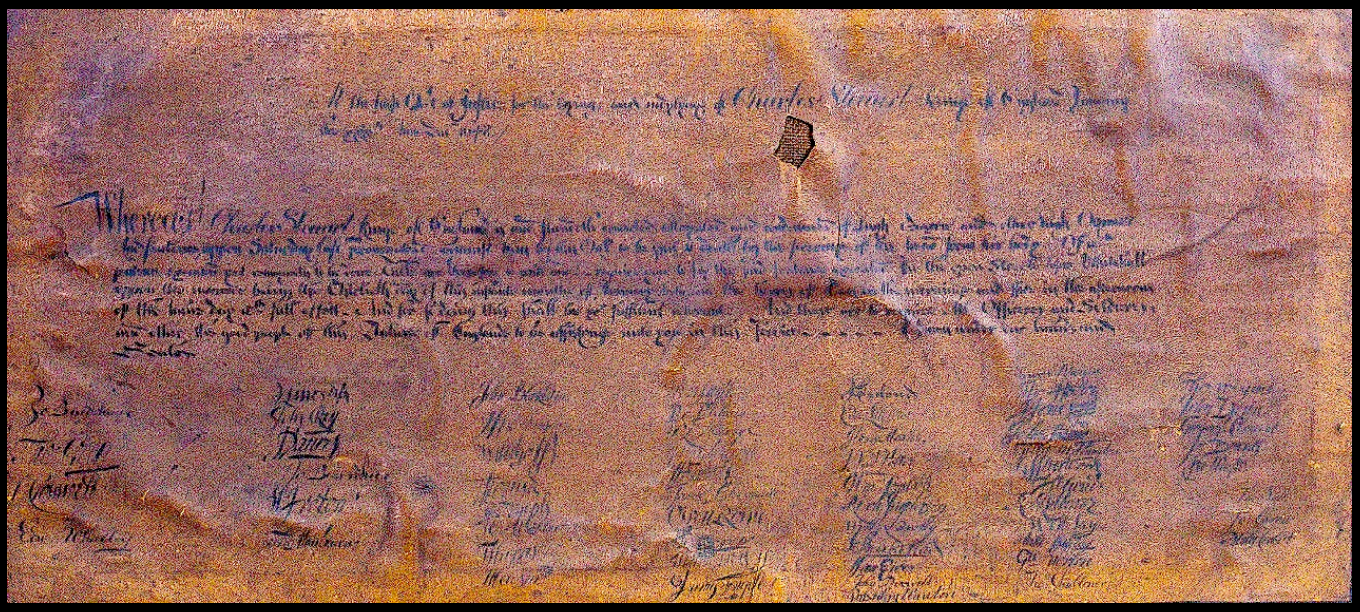
Magna Carta Libertatum (Medieval Latin for "the Great Charter of the Liberties"), commonly called Magna Carta is a charter darfted by the Archbishop of canterbury and agreed to by King John of England at Runnymede, near Windsor, on 15 June 1215. It declared the protection of church rights, protection for the barons from illegal imprisonment, access to swift justice, and limitations on feudal payments to the Crown to be implemented through a council of 25 barons. The charter was annulled by Pope Innocent III, leading to the First Barons' War.

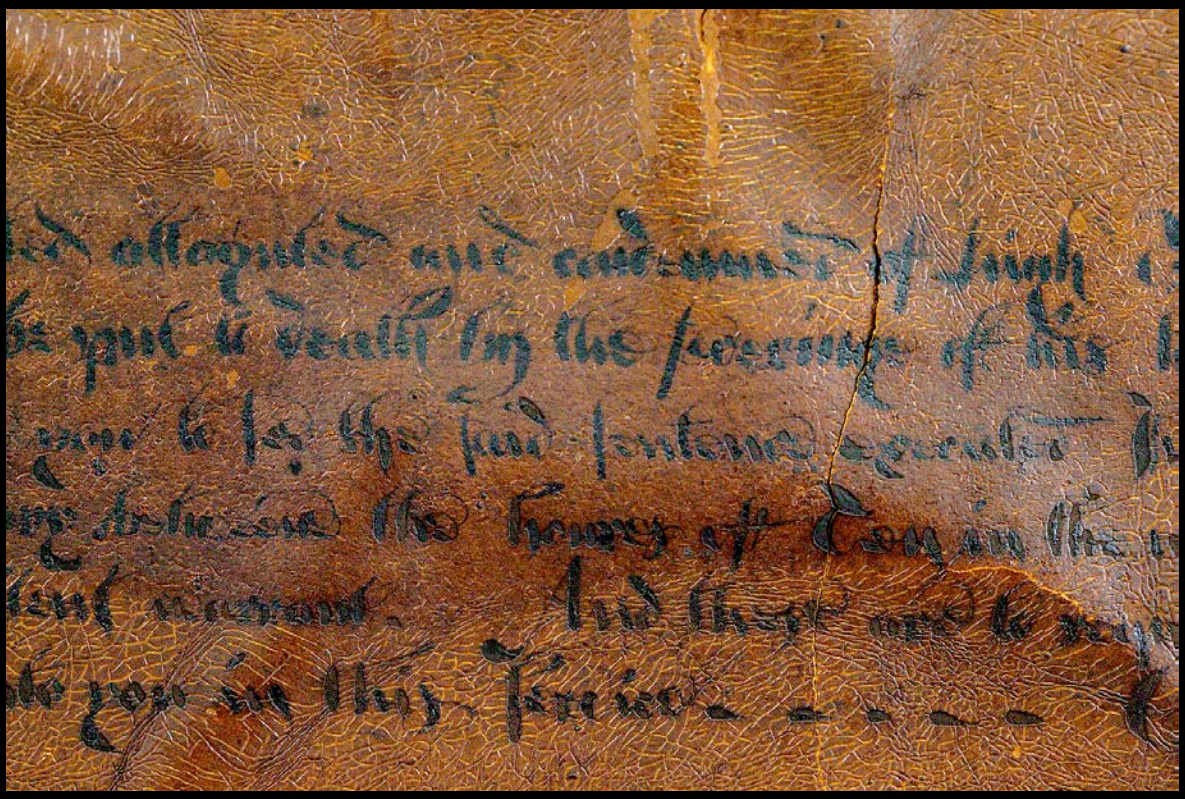
At the end of the war in 1217, it formed part of the peace treaty agreed at Lambeth, where the document acquired the name Magna Carta.

At the end of the 16th century there was renewed interest in Magna Carta. Some at the time believed that this was derived from an ancient English constitution, going back to the days of the Anglo-Saxons, that protected individual English freedoms.

Jurist Sir Edward Coke used Magna Carta, arguing against the divine right of kings propounded by the Stuart monarchs.

Both James I and his son Charles I attempted to suppress the discussion of Magna Carta. The issue was settled by by the English Civil War of the 1640s and the execution of Charles.





Above: Hand rendered copy of the death warrant of King Charles I. Iron gall ink was in wide use from the 9th century until the 19th century, and there are innumerable objects that display the signs of "strikethrough" deterioration like this when the ink appears to sink through the paper and become increasingly visible on the reverse side.

Among items in the Yuko Nii Foundation's Milton collection is a fascinating historical document, an EXACT handwritten copy, without seals, of the death warrant of King Charles I. We thought that it may be a copy that hung at Horace Walpole's Strawberry Hill estate.

Walpole was a Member of Parliament from 1754 until 1757. At his home he hung a copy of the warrant for the execution of Charles I over his bed with the inscription "Major Charta" and wrote of "the least bad of all murders, that of a King". In 1756 he wrote:

> "I am sensible that from the prostitution of patriotism, from the art of ministers who have had the address to exalt the semblance while they depressed the reality of royalty, and from the bent of the education of the young nobility, which verges to French maxims and to a military spirit, nay, from the ascendant which the nobility itself acquires each day in this country, from all these reflections, I am sensible, that prerogative and power have been exceedingly fortified of late within the circle of the palace; and though fluctuating ministers by turns exercise the deposit, yet there it is; and whenever a prince of design and spirit shall sit in the regal chair, he will find a bank, a hoard of power, which he may lay off most fatally against this constitution. [I am] a quiet republican, who does not dislike to see the shadow of monarchy, like Banquo's ghost, fill the empty chair of state, that the ambitious, the murderer, the tyrant, may not aspire to it; in short, who approves the name of a King, when it excludes the essence."

**Summary:** Dating of the paper support was performed as an aid for determining when this copy of the death warrant of King Charles I might have been made. Radiocarbon analysis indicates that the paper could date from the ranges 1666-1784, 1796-1895 or 1904-1949; however, the data shows the greatest probability is within 1796-1895. This result excludes the document being from the time of Charles I's execution. Although it is possible that the paper support could have been in existence before Horace Walpole died, the greater probability is that the document post-dates his life. However

The fact that it is a unique handwritten document remains a mystery. So, it is post 1666, which makes for interesting possibilities.



| | | Sample 1 | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| ETH-80686 | AAR0985 | Painting on paper | paper | 138 | 21 | 0.9829 | 0.0026 | -19.6 | 1 |

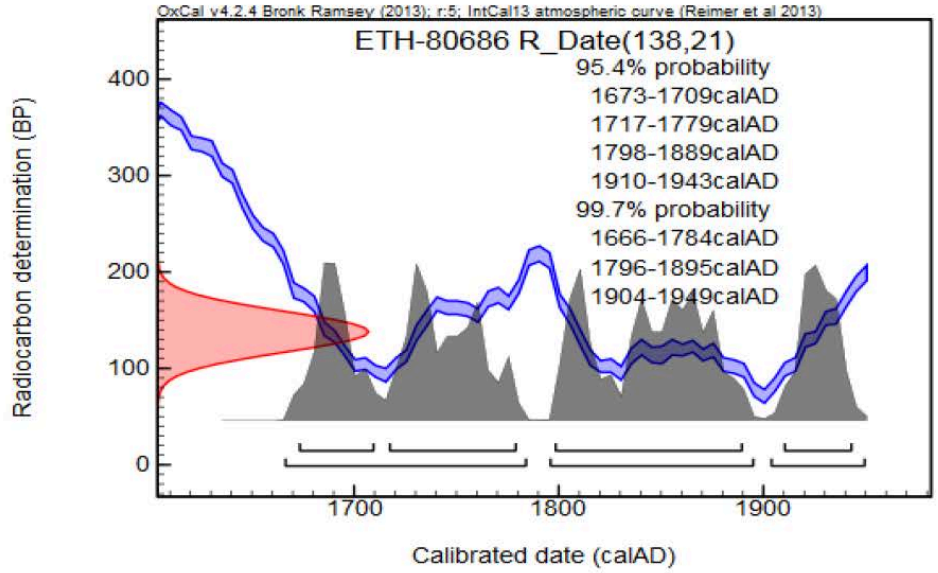
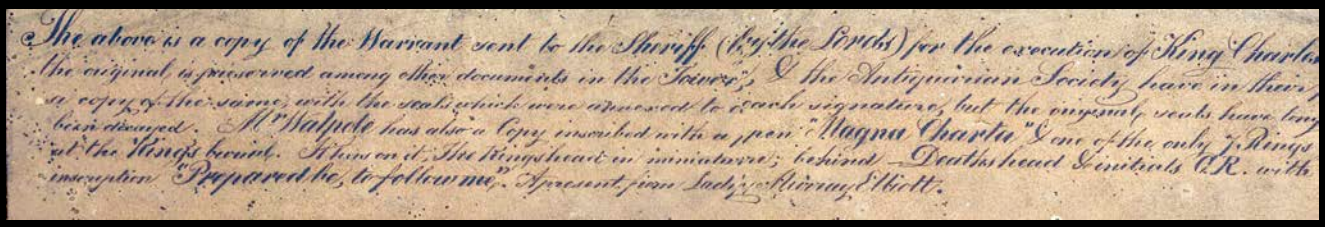



**Figure 1.** Calibrated date.

### *B.3 Radiocarbon dating*

Radiocarbon dating was performed on the paper substrate, with the sample being taken from a paper tacking margin that folds onto the outer edge of the bottom stretcher bar. The measured date was 138 ± 21 years BP (before present = 1950), giving a calibrated result at the 99.7% probability level with date ranges of 1666-1784 (43.0%), 1796-1895 (39.2%) and 1904-1949 (17.5%) (**Figure 1**).


The above is a copy of the Warrant sent to the Sheriff (by the Lords) for the execution of King Charles
the original is preserved among other documents in the Tower; & the Antiquarian Society have in their
a copy of the same with the seals which were annexed to each signature, but the original seals have long
been decayed. Mr. Walpole has also a Copy inscribed with a pen "Magna Charta" & one of the only Rings
at the Kings burial. It has on it The Kings head in miniature, behind Deaths head & initials C.R. with
inscription "Prepared be, to follow me". A present from Lady Murray Elliott.

Above is a handwritten description that accompanies the Yuko Nii Foundation death warrant. It reads:

"The above is a copy of the Warrant sent o the Sheriff (by the Lords) for the execution of King Charles…the original is preserved among other documents in the Tower; & the Antiquarian Society have in theirs a copy of the same with the seals which were annexed to each signature, but the original seals have long been decayed. Mr. Walpole has also a copy inscribed with a pen "Magna Charta" and one of the only Rings at the King's burial. It has on it The Kings head in a miniature, behind Deaths head initials C.R. with inscription "Prepared be, to follow me". A present from Lady Murray Elliott."





Horace Walpole

The YNF contacted the Strawberry Hill House that has the archives of Horace Walpole.

> Dear Yuko Nii:
>
> Thank you for your enquiry. Walpoles's copy of the death warrant was an engraved (ie printed) facsimile, not a manuscript. The entries in the 1774 Description of Strawberry Hill and the Strawberry Hill sale catalogue are as follows :
> Prints, of the house of commons and warrant for beheading of Charles 1st. inscribed with a pen, *Major Charta*; of Ethelreda lady Townshend; of lord Chatham; lord Holland; lord and lady Strafford; Mr. H. Walpole; and le comte de Guerchy.
> Two curious prints, fac similies of Magna Charta and of the Death Warrant of Charles I.
>
> Best wishes,
>
> **Michael Snodin, Chairman and Honorable Curator of the Strawberry Hill Trust**

The words "Mr. Walpole also has a copy" in the descriptive of the Yuko Nii Foundation (YNF) copy appears to indicate that this copy might have been made while Walpole was alive (died 1797) perhaps around 1756, the time Walpole had acquired the one he hung above his bed. ***Or it may indicate that the YNF copy is a copy made at the same time that the original with seals was made and that additional copies were made as "solicitor's copies" a common practice with legal documents, which would make it 17th century.*** One assumes that this copy in the YNF collection was made in the presence of the actual death warrant that is herein described as "...preserved among other documents in the Tower..." unless it is a copy from a copy.

It would still be a remarkable piece of 17th or 18th C. ephemera for one of the most important periods of English history during which John Milton played a significant role as Cromwell's secretary and advocate of the execution of King Charles. The Yuko Nii Foundation also owns a copy of Defensio pro Populo Anglicano, a Latin polemic by John Milton, published in 1651 that defends the right to execute an unjust monarch.

As we continued to examine and consider the Yuko Nii Foundation's copy of the death warrant, we consulted paper experts and scholars. We were told that we were asking all the right questions.

Further thoughts were, if there were engraved printed copies available in the 18th century, why would a handwritten copy be made. Clearly, it would NOT have been. We concluded, therefore, that this handwritten copy in iron gall ink preceded any engraved copy. We have concluded that this is a copy executed between the death of King Charles and the time of Horace Walpole, most probably in the 17th century.

Finally we submitted the YNF death warrant to Nica Gutman Rieppi, Principal Investigator for Art Analysis & Research (US) LLC
New York, NY, She was also the chief investigator of for a painting worth nearly half a billion dollars, Leonardo da Vinci's *Salvator Mundi*.

The 500-year-old portrait of Jesus Christ has a shady past that includes ***ownership by King Charles I***, a 160-year disappearing act and a sale for only thousands of dollars just 12 years ago.
From TIME MAGAZINE:

> "Rieppi and her team of six scientists painstakingly analyzed the painting at a microscopic level, taking minuscule samples to determine the pigments, materials and techniques used to create it. They also used technical imaging with x-rays, infrared and ultraviolet technology to evaluate how it evolved with each stroke.
>
> "The CSI-like research contributed to the work of other teams researching the artistic expression (connoisseurship) and history (provenance) of the piece. In the increasingly high-stakes world of multimillion-dollar fine art sales, science is becoming ever more important, Rieppi said.
> The purpose, ultimately, is to "get inside the head of the artist," Rieppi said

Rieppi's radiocarbon analysis of the Yuko Nii Foundation death wrrant said:

"…giving a calibrated result at the 99.7% probability level with date ranges of 1666-1784 (43.0%)…"

Such analysis is imperfect at this time, but detective work and thought can offer insight into what is likely. What is likely is that

> 1) This carefully rendered handwritten copy in iron gall ink was done prior to any engraved copies
> 2) The excellence of the copy suggest it was done for an important person or institution that needed a copy for historical or other purposes
> 3) This copy existed at the time of Horace Walpole, which is why reference is made to Horace Walpole's engraved copy in the handwritten note that accompanies the YNF copy

So this is an important item.

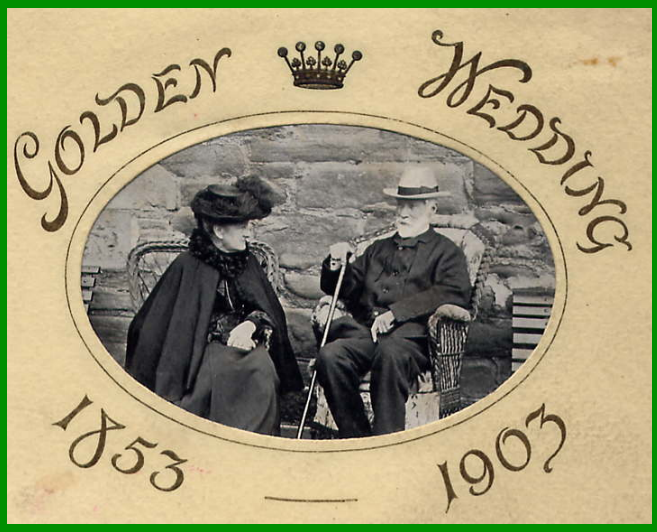
In January 2019 we received an email from a scholar:

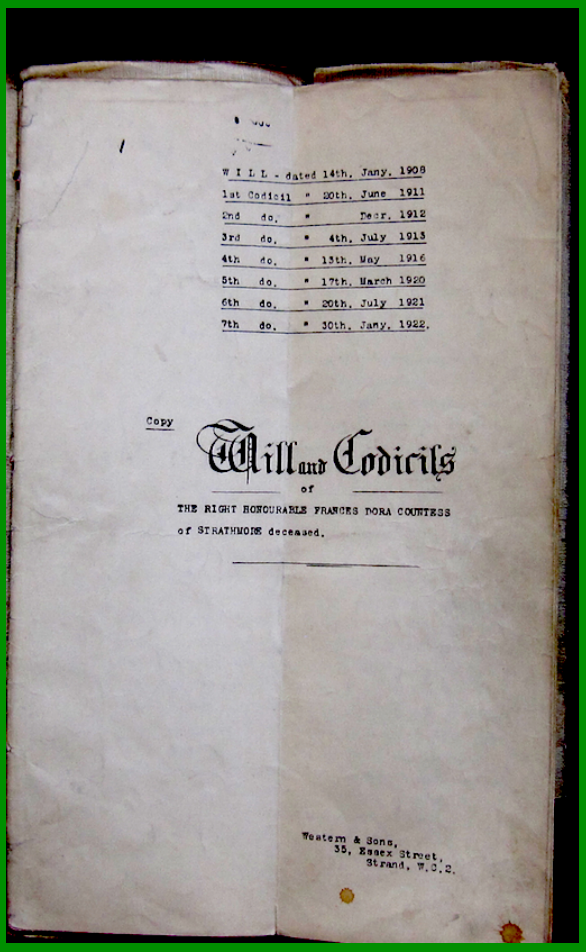
On Jan 19, 2019, at 12:28 PM, Matthew Reeve wrote:

> Dear Sir or Madam,
> I was intrigued to see a reference to a Warrant for the death of Charles I in your collection, which apparently was the one formerly from Strawberry Hill in Twickenham. I have just completed a lengthy study of Walpole's Strawberry Hill but I should be able to draw attention to this important document. Could I ask you to please send me some catalogue information on it and also some indication of its provenance?
>
> Many thanks, Prof. Matthew M Reeve,
> **Associate Professor and Queen's National Scholar** , Ph.D. (Cambridge University) ,
> FSA Fellow of the Society of Antiquaries

We are now informing him of our conclusion that it was not the Walpole copy.

# SOLICITOR'S COPIES



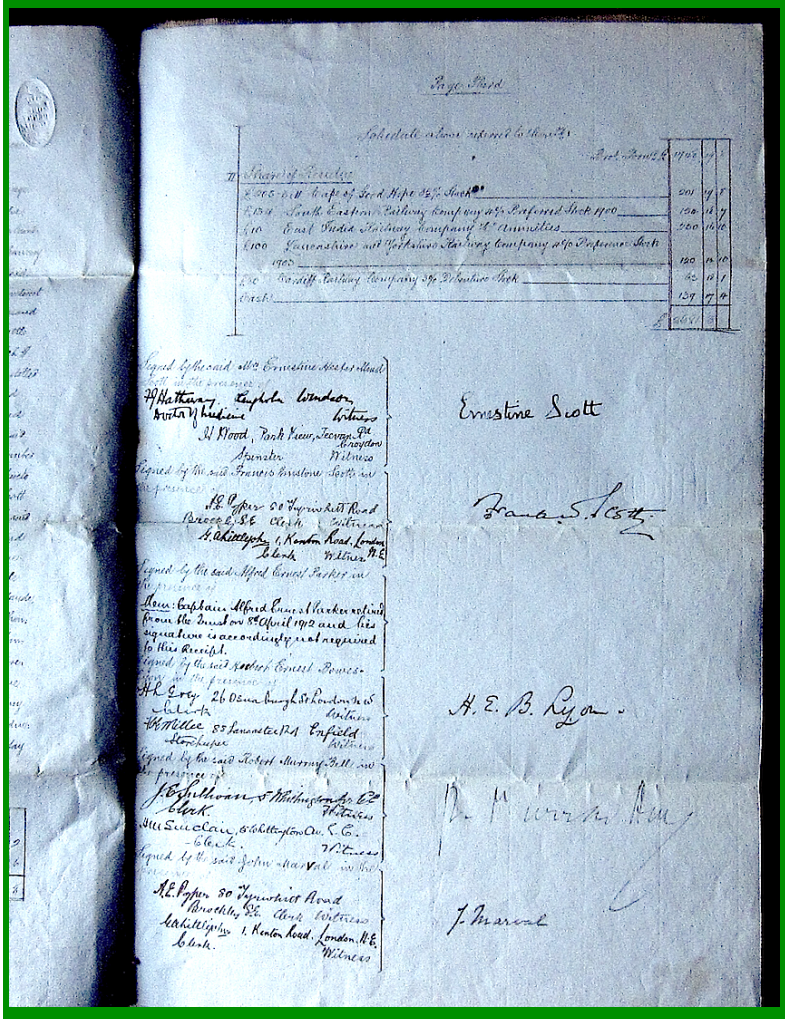



W I L L - dated 14th. Jany. 1908
1st Codicil " 20th. June 1911
2nd do. " Mar. 1912
3rd do. " 4th. July 1913
4th do. " 13th. May 1916
5th do. " 17th. March 1920
6th do. " 20th. July 1921
7th do. " 30th. Jany. 1922.

Copy

Will and Codicils
of
THE RIGHT HONOURABLE FRANCES DORA COUNTESS
of STRATHMORE deceased.

Western & Sons,
35, Essex Street,
Strand, W.C.2.



Ernestine Scott

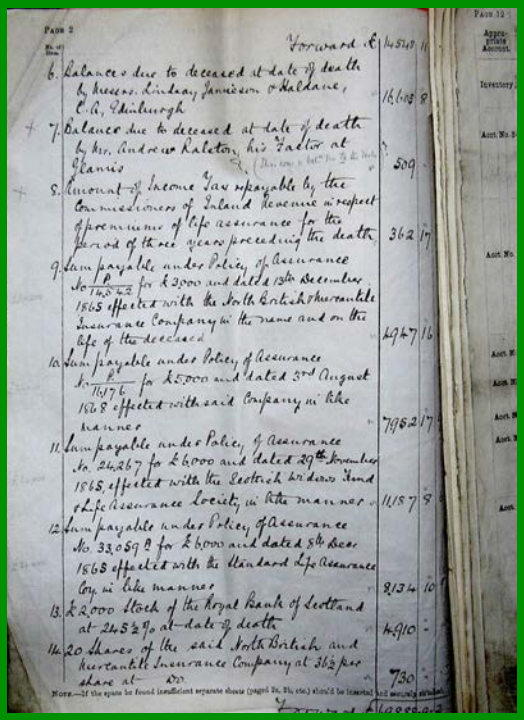
Frances S. Scott

A. E. B. Lyon.

J. Marval

**Last will and Testament of Lady Strathmore, grandmother of Queen Elizabeth II, with complete inventory of Glamis Castle**

**Collection of the Yuko Nii Foundation**

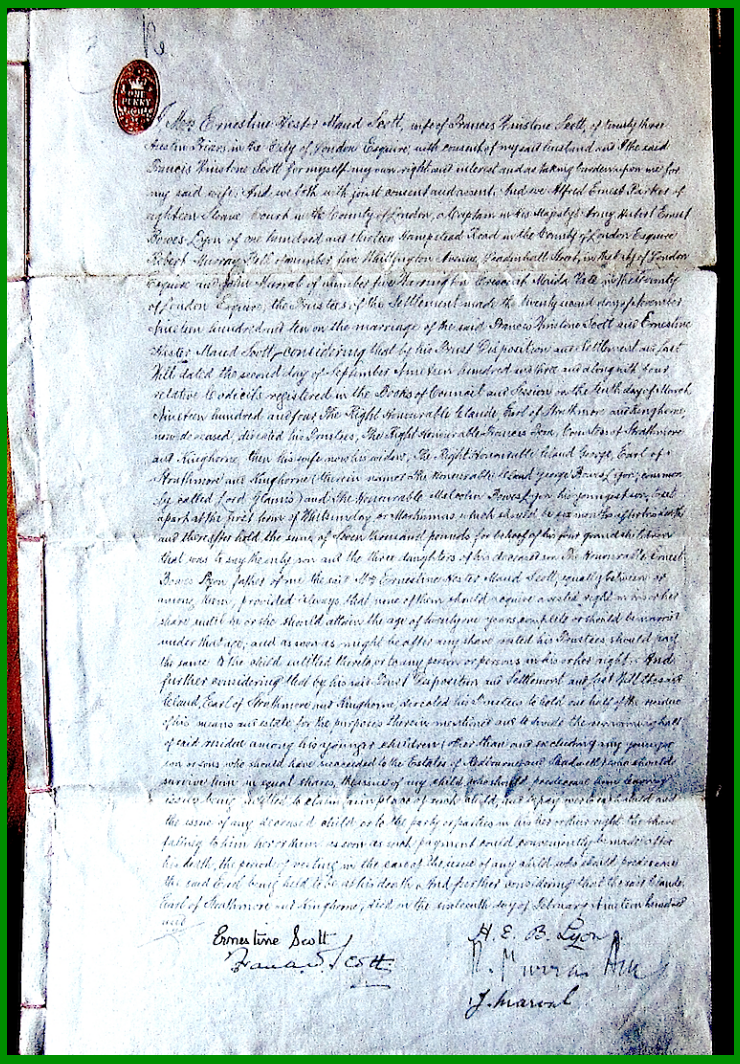


Page 2

Forward £ 14547 11

6. Balance due to deceased at date of death by Messrs. Lindsay, Jamieson & Haldane, C.A., Edinburgh — 16108 8
7. Balance due to deceased at date of death by Mr. Andrew Raleton, his Factor at Glamis — 509 -
8. Amount of Income Tax repayable by the Commissioners of Inland Revenue in respect of premiums of life assurance for the period of three years preceding the death — 362 17
9. Sum payable under Policy of Assurance No. 1/1402/52 for £2000 and dated 13th December 1865 effected with the North British Mercantile Insurance Company in the name and on the life of the deceased — 1947 16
10. Sum payable under Policy of Assurance No. 1/1176 for £5000 and dated 3rd August 1868 effected with said Company in like manner — 7962 17
11. Sum payable under Policy of Assurance No. 24267 for £6000 and dated 29th November 1865 effected with the Scottish Widows Fund & Life Assurance Society in like manner — 11187 8
12. Sum payable under Policy of Assurance No. 33059 for £6000 and dated 8th Dec. 1868 effected with the Standard Life Assurance Co. in like manner — 9134 10
13. £2000 Stock of the Royal Bank of Scotland at 245½ at date of death — 4910 -
14. 20 Shares of the said North British and Mercantile Insurance Company at 36½ per share at £20 — 730 -

Note.—If the space be found insufficient separate sheets (paged 2a, 2b, etc.) should be inserted and securely attached.



Ernestine Scott

Frances Scott

H. E. B. Lyon

J. Murray

# This is an example of solictor's copies with many original signatures.

The Yuko Nii Foundation made inquiries about from Glamis Castle, the family seat of the British monarchy. They say that these Strathmore documents are solicitor's copies. Here is her email:

> Dear Terrance,
>
> Thank you for your e-mail. You may be interested in the enclosed extract from The Rev. John Stirton's book 'Glamis A Parish History' (Forfar, W. Shepherd, 1913) on the 13th Earl and Countess of Strathmore, as well as the enclosed photograph of the couple on the occasion of their Golden Wedding in 1903. We also hold the diaries of Claude, 13th Earl, for 1844 and 1861 to 1904 at Glamis. The peerage web site is helpful if you are trying to piece together the Bowes Lyon family history; for Claude, 13th Earl, see http://www.thepeerage.com/p10083.htm#i100829
>
> Thank you again for passing on the scanned copies. It is amazing what can get buried in lawyers' offices; their records can be a veritable treasure trove. I have listed a few lawyers' collections over the years and they tend to cover a diverse (and sometimes surprising!) subject area. Please do not hesitate to contact me if you have any other queries and you are most welcome to visit Glamis in the future.
>
> With best wishes,
>
> Ingrid Thompson, Glamis Archivist

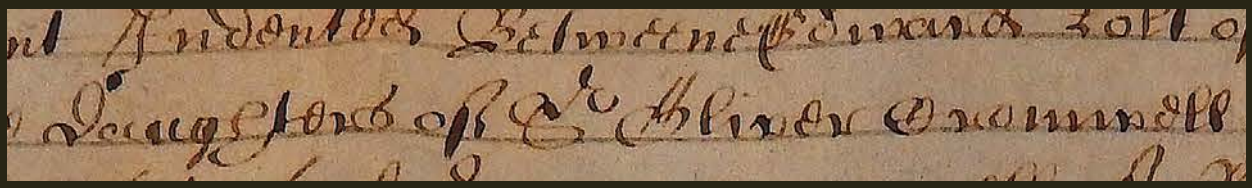


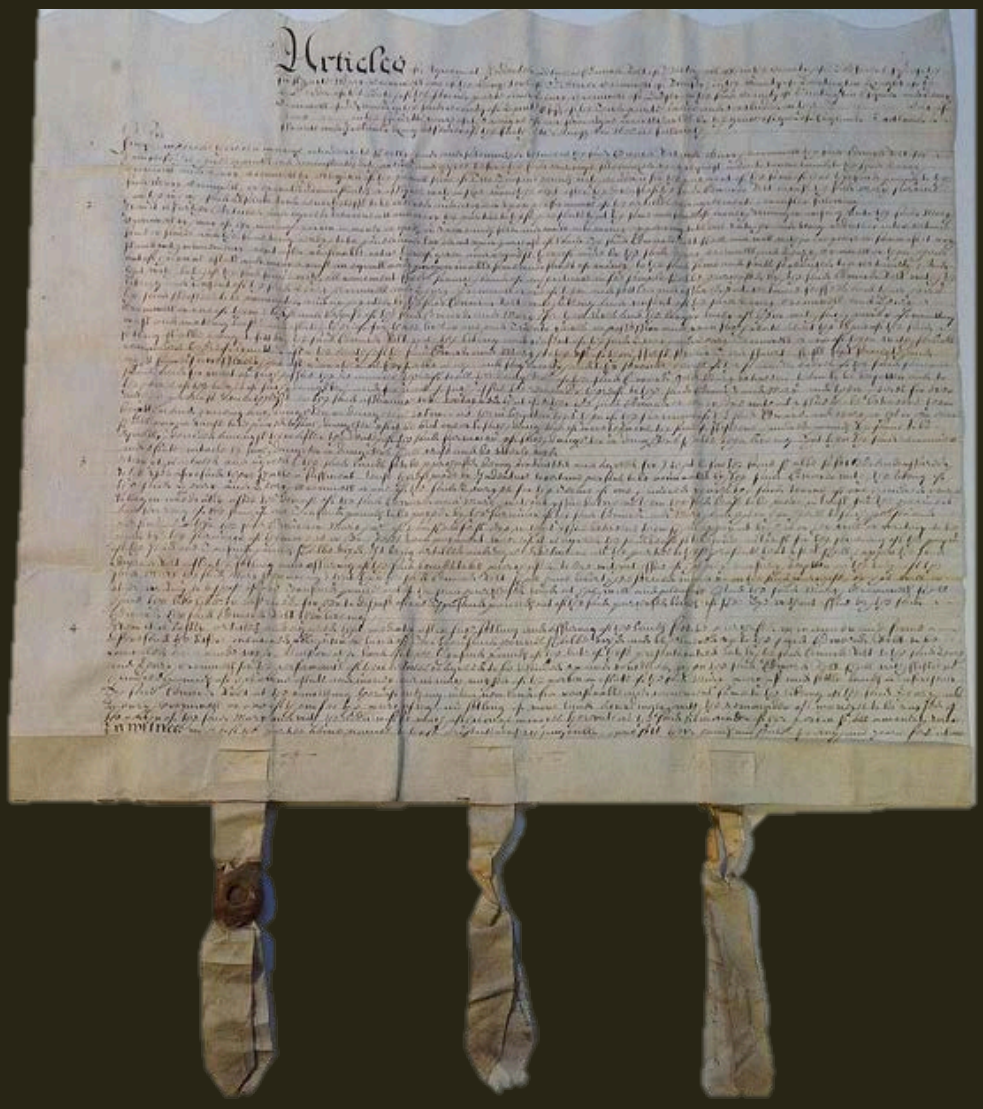
Oliver Cromwell, Portrait on Panel
Collection of the Yuko Nii Foundation





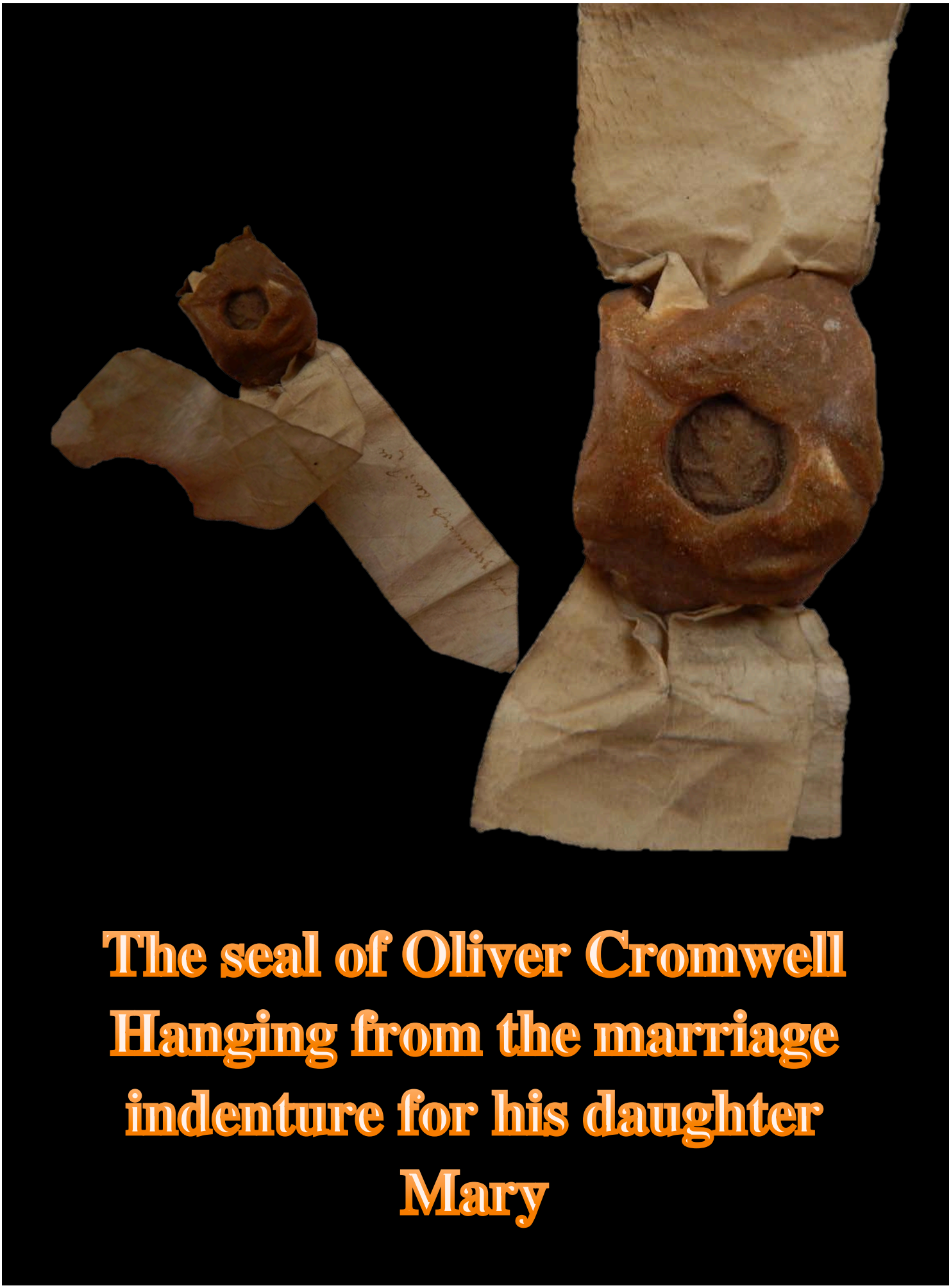
# Sir Oliver Cromwell, Uncle to the General and Lord Protector of England





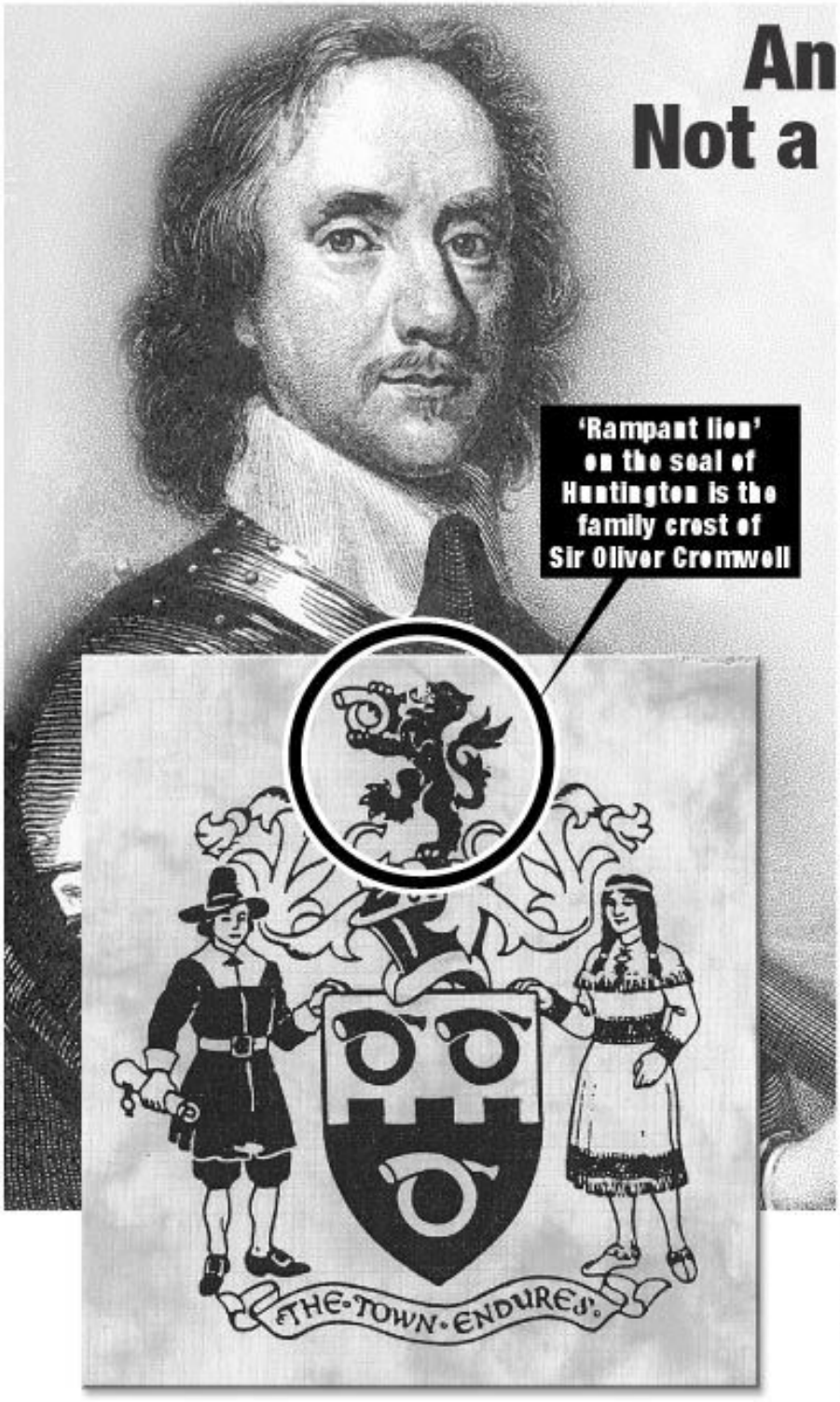

June 4, 1628 -- a marriage agreement between his daughter Mary Cromwell and Edward Rolt of Pertenhall in Bedfordshire. **Signed** by all three across the sheaths that house the hanging ribbons and seals. Note: Sir Oliver's privy seal still remains attached to its mounting with the embossed lion (walking and facing left) visible to the naked eye.

Collection Yuko Nii Foundation



**The seal of Oliver Cromwell Hanging from the marriage indenture for his daughter Mary**

# An Officer, Not a Gentleman




**Oliver Cromwell was born in Huntingdon, England, on April 25, 1599.**

He was a fanatical Protestant who went to London to represent his family in Parliament.

He began serving in 1640, two years before civil war broke out in England. When the fighting ended in 1646, Cromwell – who by then was lord lieutenant and general for the parliament of England – and his army of battle-hardened Ironsides turned their attention to crushing rebellions in Scotland and Ireland, where Roman Catholics had been in revolt since 1641 and held much of the island.

Cromwell's army slaughtered more than 40 percent of the indigenous Irishmen, who clung to their Catholicism and loyalist sentiments, and forcibly resettled the rest.

Though he had been in Ireland only nine months, Cromwell's brutality left an indelible impression on the native Irish which resulted in this oath: "The curse of Cromwell on you."

Cromwell died in September 1658, and there has been considerable controversy about his final resting place. He was buried in Westminster Abbey, but was exhumed and beheaded in January 1661. His head is in the antechapel at Cambridge College, Sidney Sussex. His other remains are believed to be in an unmarked grave in Tyburn.

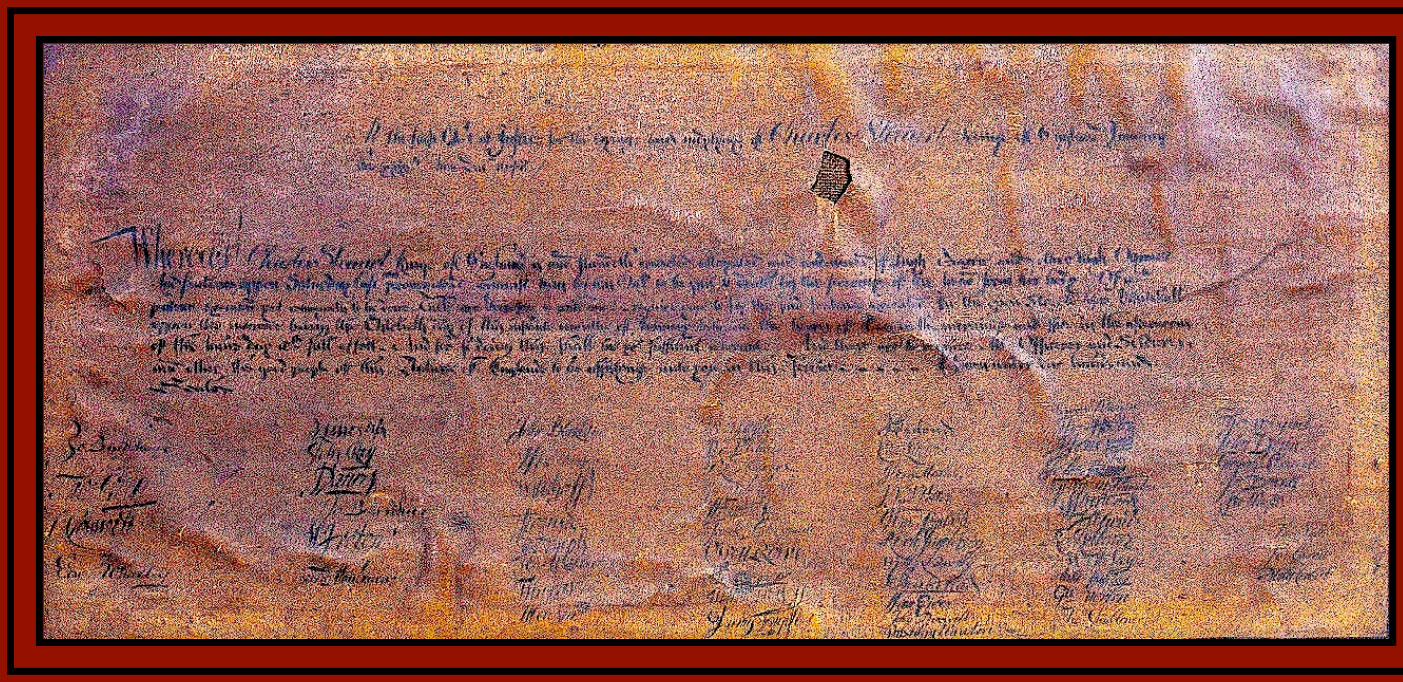
Sources: britannia.com, Irelandseye.com







# Death Warrant of King Charles I



The above is a copy of the Warrant sent to the Sheriff (by the Lords) for the execution of King Charles
The original is preserved among other documents in the Tower; & the Antiquarian Society have in their
a copy of the same, with the seals which were annexed to each signature, but the purport seals have long
been decayed. Mr Walpole has also a Copy inscribed with a pen "Magna Charta" one of the only 7 Rings
of the Kings breast. It has on it the Kings heart in miniature; behind Death's head & initials CR. with the
inscription "Prepared to, to follow me". A present from Lady Rivers & Elliott.



**Left: Obverse of the Seal of Charles I as King of Scotland,**

**On the obverse of the Seal, King Charles I, crowned and armoured, is holding the reins of his horse and brandishing a sword with his right hand. In the lower part of the seal, a city (Edinburgh?) can be seen. Two royal badges, the thistle of Scotland and a Tudor rose, are depicted on the bardings of the galloping horse. Above the animal, we find a large fleur de lys -- a reminder of the claim of the English kings to the throne of France since Edward III -- and a portcullis. On the edge of the seal, within two circles, appears the motto taken from the Psalm 77:8 *Deus Judicium Tuum Regi Da* (Give to the King, O God, Thy Faculty of Judgement).**

**Right: Obverse of the Seal of Charles I as King of Scotland, a fragment, attached a document in the collection of the Yuko Nii Foundation**
**Date: 1635**

**Location: The Carlowrie estate near Edinburgh, part of which is now Edinburgh Airport in Scotland Persons Involved: William Countie and Joanne Countie. Contents: Deed dealing with property on the Carlowrie estate with the involvement of Parliament with details of the terms and conditions**

**Material: Vellum Language: Latin. Size: A single leaf 25 inches by 7 inches. Other: There is ornate calligraphy at the introduction. Handwritten in beautiful legible Latin script throughout, at the end is about**

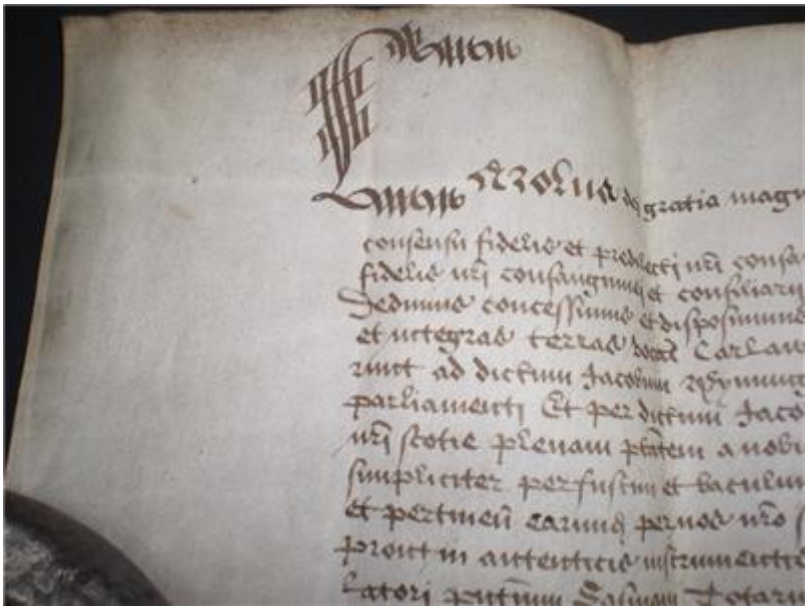




**Reverse of the Seal of Charles I as King of Scotland**

**On the reverse of the seal is to be found a superb impression of the Royal Arms of Scotland: Grand-quarterly, 1 and 4, Or a lion rampant within a double tressure flory counterflory Gules (Scotland); 2, Quarterly, I and IV, Azure three fleurs de lys Or (France Modern), II and III, Gules three lions passant guardant in pale Or (England); 3, Azure a harp Or stringed Argent (Ireland). The shield is ensigned by the Royal Crown and encircled with a collar of thistles, St.Andrew's badge, and the Garter. Supporters: Dexter, a unicorn Argent, armed crined and unguled or, royally crowned proper gorged with a coronet composed of crosses paty and fleur de lys Gold, a chain affixed thereto of the last passing between the forelegs and reflexed over the back supporting a lance proper from which flies to the dexter a banner Azure, charged with a saltire Argent (Scotland); Sinister, a lion rampant guardant Or, royally crowned proper supporting a like lance from which flies to the sinister a banner Argent, charged with a cross of Gules (England). On the edge of the seal are the royal titles CAROLUS. D. G. MAG. BRIT. FRAN. ET HIB. REX.**

**This Royal Seal of King Charles I, even a fragment, is a true heraldic treasure and probably unique outside the British Isles.**



Various English Wax seals with Heraldic Devices
Bottom Rows are from Era of Kings Charles II, Comptrollers and Customs Various
Over 400 in the collection of the Yuko Nii Foundation



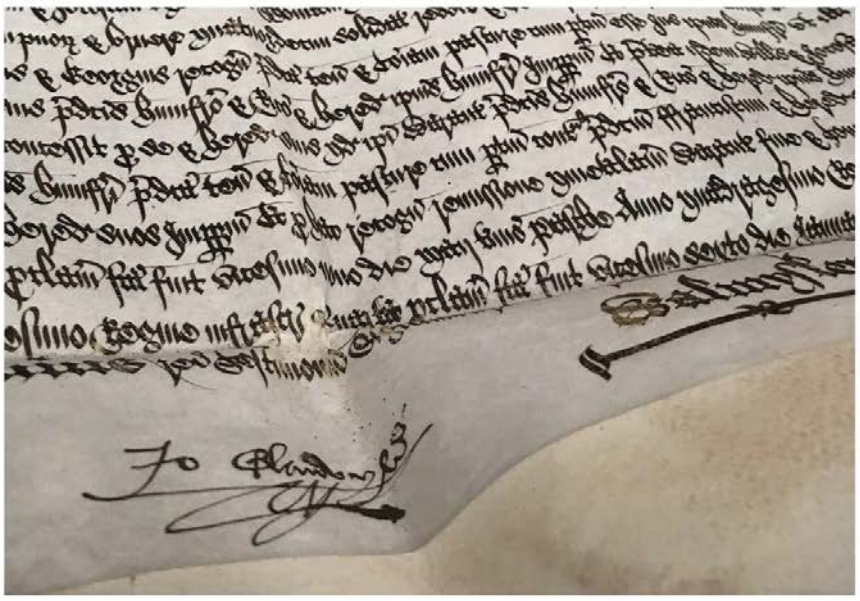














**ROYAL DOCUMENT BEARING THE SEAL OF QUEEN ELIZABETH I**

**April 25th, 1599 Manuscript on Fine Vellum**

This is another wax seal of Queen Elizabeth I in the YNF Collection, the size a plate, shoing Elizabeth on a horse. It is remarkably well preserved!



**ROYAL DOCUMENT BEARING THE SEAL OF QUEEN ELIZABETH I**

**April 25th, 1599 Manuscript on Fine Vellum**

**Elizabeth I (*Queen of England and Ireland;1533-1603*).** Chancery grant to members of the Holland family, Humphrey Hills etc., relating to a messuage (dwelling house with outbuildings) at Darton alias Dartington, Ds. Jo Blandyle", Manuscript in Latin, in beautiful ***Chancery*** hand, on vellum, Privy Sea,l wax seal appended, seal intact with edges/impressions blunted, some surface wear slightly affecting text, folds, 500 x 720 mm. (App 19.6 x 28.25 in), 25th April 1599. This intriguing document is a relic of Elizabethan England. As such it is contemporary with William Shakespeare, the Geneva Bible and the English Reformation. ***Notably, Oliver Cromwell was born on April 25, 1599!***

Elizabeth I used this great seal during the second half of her reign - from 1586 to 1603. It is an impression from seal matrix made of bronze and was engraved by ***Nicholas Hilliard***, who was famous for his small paintings or miniatures. His paintings are superbly executed and have a freshness and charm that has ensured his continuing reputation as ***"the central artistic figure of the Elizabethan age,*** the only English painter whose work reflects, in its delicate microcosm, the world of Shakespeare's earlier plays. "The matrix was used to create wax impressions that were used to 'seal' documents. This was a means of proving that the accompanying document had been written or approved by the owner of the seal. Seals were widely used by statesmen, nobles, judges, churchmen and even ordinary people. The great seal was the most important of all as the monarch used it to approve public acts and announcements. The inscription around the edge reads : 'Elizabetha dei gracia Anglie Francie et Hibernie Regina Fidei Defensor' (Elizabeth, by grace of God, Queen OF England, France AND Ireland, Defender OF the Faith ).



The beheading ax in the Tower of London with makers marks. It is very similar to the Yuko Foundation axe.

# Beheading axe English 17th century



## Collection Yuko Nii Foundation



**Above: "Heading axe in the Royal Armoury**

We solicited an opinion from the Royal Armouries about our axe. They were kind enough to reply as follows:

> Dear Mr. Lindall,
>
> Thank you for your email asking about a potential 17th C heading axe. Unfortunately the initials IP within a circular indent and on a striated background are not instantly identifiable – and in the current circumstances as I'm having to work away from the office I can't access any of my references to check what if any 17th C records there are of a similar mark. I will look them up when we are permitted to return and let you know.
>
> They are probably a maker's mark, but sadly there is no guarantee that we can offer further identification. I've attached details of our so-called heading axe (XV.1), and should note that its maker's marks remain anonymous.

The axe you've illustrated is a socket axe, and it has a relatively slim blade next to the socket compared to our example. I have yet to be convinced that a separate category of axes exist purely for beheading, and illustrations of executions (trustworthy contemporary ones are surprisingly few and far between) show a variety of heads and handle lengths being used. The execution of Charles I illustrated shows a very square bladed axe with short handle and Charles kneeling up to what appears to be a substantial trunk of tree. The executioner was disguised with fake beard and cap, and Charles questioned the small size of the block causing him to have to lay down on it – much as the Earl of Essex is recorded as doing in 1601. There were simply not enough beheadings to justify a specific type – however bloodthirsty we regard the past as. Beheading axes became so through use – and anything that lopped off a tree branch would do equal service in decapitation.

**Bridget Clifford (Mrs)**

**Keeper of Tower Armouries**

**HM Tower of London**




# The Beheading of King Charles I

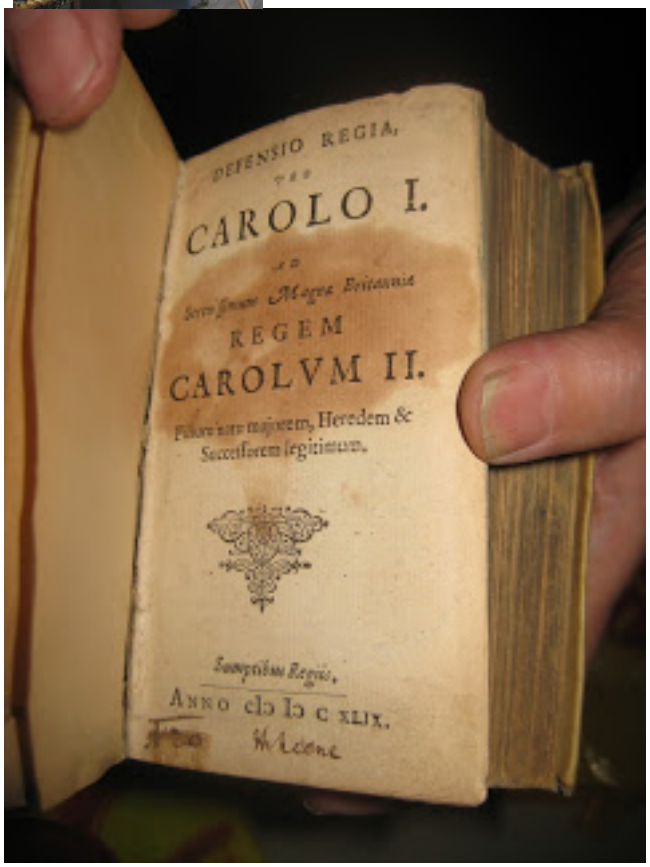
**"I never did begin the war with the two Houses of Parliament... They began war upon me... if anybody will look at the dates of what happened... they will see clearly that they began these unhappy troubles, not I…**

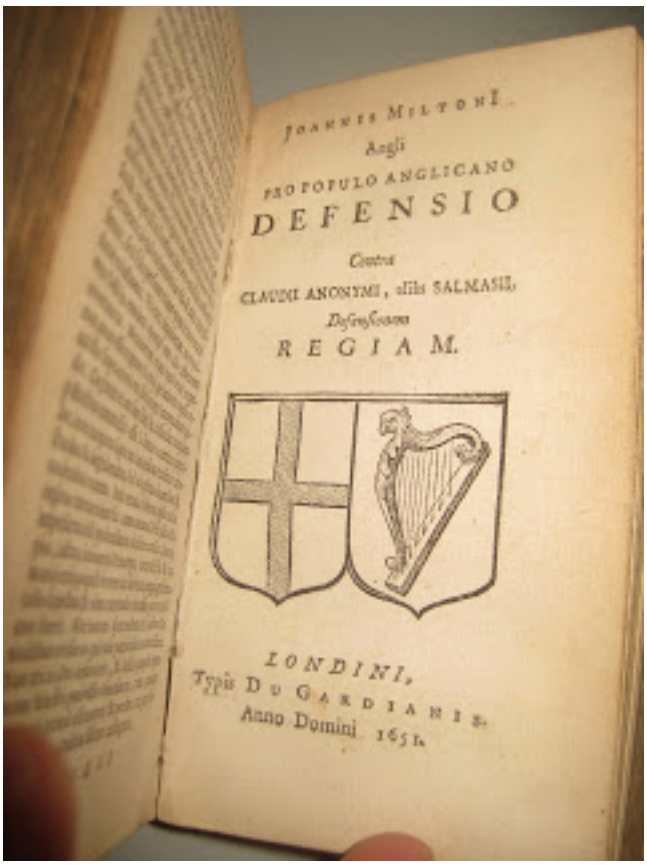
## therefore I tell you I am the martyr of the people."



# Defensio Regio & Defensio pro Populo Anglicano Bound Together Collection of the Yuko Nii Foundation

Left: Terrance Lindall, President of the Yuko Nii Foundation

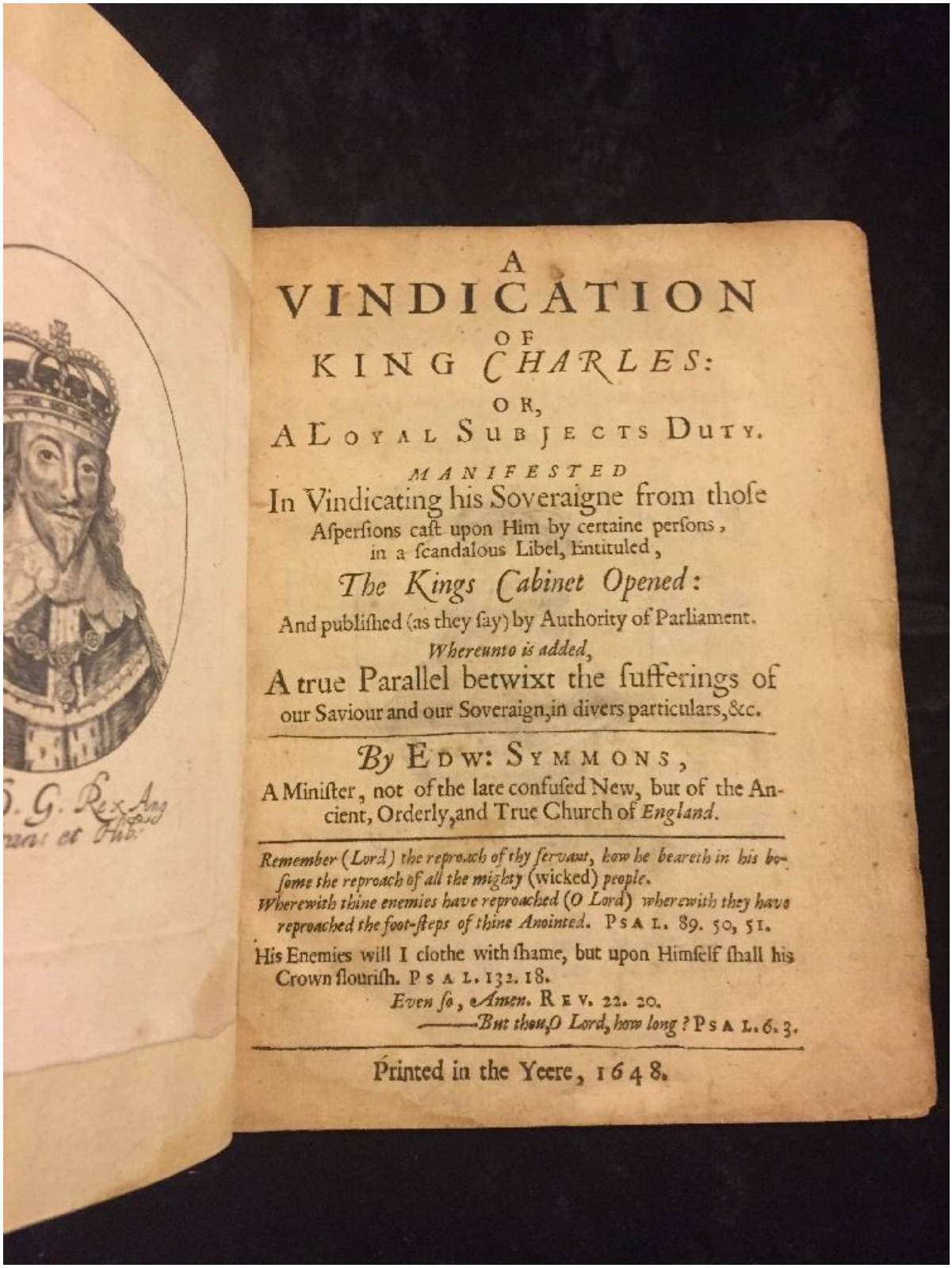



n 1649, in November, appeared the work for which many remember Salmasius best: his royalist tract Defensio regia pro Carolo I provoked by the execution of Charles I.

Defensio pro Populo Anglicano is a Latin polemic by John Milton, published in 1651. The full title in English is John Milton an Englishman His Defence of the People of England.[ The work includes invective against Salmasius and accusations of that scholar's inconsistency for taking contradictory positions. Milton also claims Salmasius wrote his work only due to being bribed with a "hundred Jacobuses" by the exiled son of Charles, who would later become King Charles II of England.[4] The level of ad hominem attack is high:

> "...It were better for you to return to those illustrious titles of yours in France: first to that hunger starved Seigneurie of St. Loup, and next to that sacré Council of the Most Christian King; you are too far abroad from your own country for a counsellor. But I see full well that France desires not either you or your counsel, and did not, even when you were back a few years ago, and were beginning to smell out and hunt after a Cardinal's kitchen. She is right, by my troth, she is right, and can willingly allow you, you French capon, with your mankind wife and your desks chock-full of emptiness, to wander about, till somewhere in creation you light upon a dole bountiful enough for a grammarian-cavalier or illustrious hippo-critic,--always supposing any king or state has a mind to bid highest for a vagabond pedant that is on sale...."



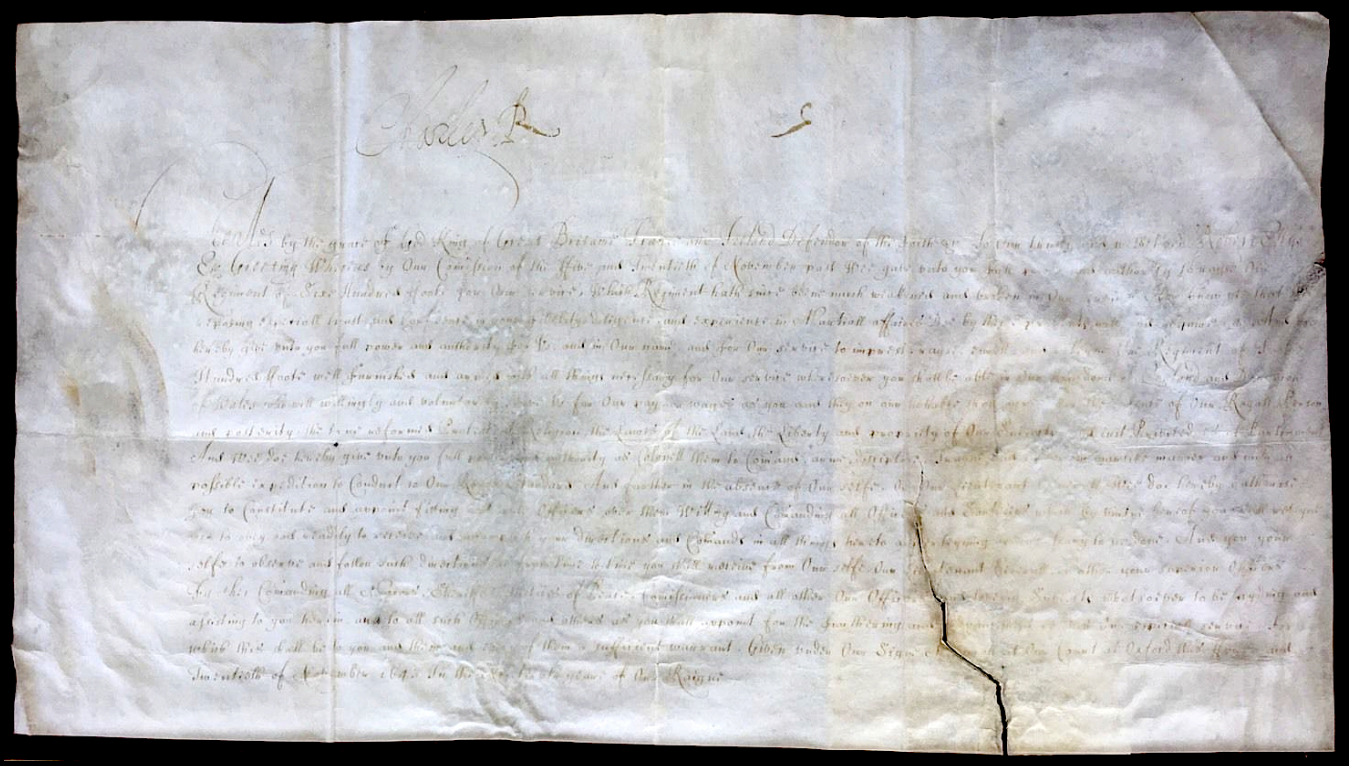
A
VINDICATION
OF
KING CHARLES:
OR,
A LOYAL SUBJECTS DUTY.
*MANIFESTED*
In Vindicating his Soveraigne from those
Aspersions cast upon Him by certaine persons,
in a scandalous Libel, Entituled,
*The Kings Cabinet Opened:*
And published (as they say) by Authority of Parliament.
*Whereunto is added,*
A true Parallel betwixt the sufferings of
our Saviour and our Soveraign, in divers particulars, &c.

*By* EDW: SYMMONS,
A Minister, not of the late confused New, but of the Ancient, Orderly, and True Church of *England*.

*Remember (Lord) the reproach of thy servant, how he beareth in his bosome the reproach of all the mighty* (wicked) *people.*
*Wherewith thine enemies have reproached (O Lord) wherewith they have reproached the foot-steps of thine Anointed.* PSAL. 89. 50, 51.
His Enemies will I clothe with shame, but upon Himself shall his Crown flourish. PSAL. 132. 18.
*Even so, Amen.* REV. 22. 20.
——*But thou, O Lord, how long?* PSAL. 6. 3.

Printed in the Yeere, 1648.

Vindication of King Charles 1648 in the collection of the Yuko Nii Foundation



Authentic and scarce oblong folio document boldly signed "Charles R.," November 24, 1643, by the beleaguered English monarch.

The king entrusts Robert Ellys with our regiment of twelve hundred foot soldiers, "to furnish our armies with all things necessary for Our survival wheresoever you shall be able in Our kingdom of England...for the defence of Our Royal Person and posterity [and] the true reformed Protestant religion." Charles, a little over a year into the Civil War, has signed this order from his stronghold at Oxford. From this base, he hoped to cut off London, thus weakening the Parliamentary rebels.

The letter shows light discoloration around the edges and throughout the document, consistent with age (see photos). Light vertical and horizontal creases/fold marks are visible but do not detract from the viewing or value of the document. Some warping and fading.

Purchased from Gary E. Combs Autographs, New York, NY




**EIKON BASILIKE.PORTRAITURE OF HIS SACRED MAJESTY.CHARLES 1,1648,ORIGINAL 269 PAGES**
**Signed on last page by Charles Shipley**

Collection Yuko Nii Foundation

# Speech by Queen Elizabeth I
# In the
# Yuko Nii Foundation Library



Rare Wedgewood Basalt Medallion of Queen Elizabeth 1779
Collection Yuko Ni Foundation

## On the next page is a MANUSCRIPT OF AN IMPORTANT SPEECH QUEEN ELIZABETH I GAVE BEFORE THE BRITISH PARLIAMENT ON MARCH 29, 1585 in the collection of the Yuko Nii Foundation.

Elizabeth I gives a trenchant warning to Parliament about religion, very likely on Catholicism: "One thing I may not overskip. Religion, the ground on which all other matters ought to take root, and, being corrupted, may mar all the tree. And that there be some fault-finders with the order of the clergy, which so may make a slander to myself, and to the church, whose over-ruler God hath made me, whose negligence cannot be excused, if any schisms or errors heretical were suffered. Thus much I must say, that some faults and negligences must grow and be, as in all other great charges it happeneth; and what vocation without? All which, if you, my lords of the clergy, do not amend, I mean to depose you. Look ye, therefore, well to your charges.".

**ELIZABETH I GIVES A TRENCHANT WARNING TO PARLIAMENT ABOUT RELIGION THE SAME YEAR AN ACT WAS PASSED THAT OUTLAWED ORDAINED CATHOLIC PRIESTS IN ENGLAND**

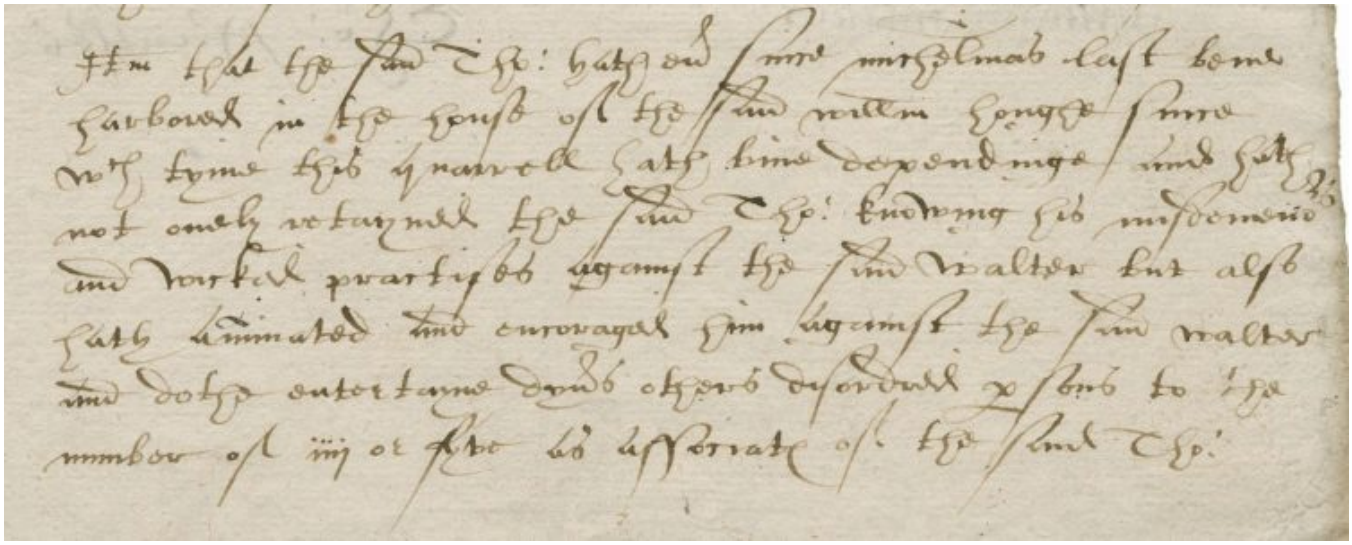
Elizabeth I persecuted Catholics and approved measures that outlawed Catholicism during her long reign. The same year the present speech was given, "An act against Jesuits and seminary priests" was passed which made it treason for any Catholic priest ordained abroad after 1559 to come into or remain in England and a felony for anyone to shelter or assist such a priest, treason and felony were both punishable by death. **This action consolidated English society and made it possible over the following centuries to create the greatest empire the world has ever seen.**

The writing is in "secretarial hand," most commonly used at court during the Elizabethan period. This writing style is the direct precursor to our modern handwriting.

My Lord and you of the lower house be my silence must
not mislike the owner she must add to suppose a substitute
sufficient to render yo^r Grace thanks w^ch my hart yeldeth
yo^u not for mine own sake for some respect of my trust for w^ch
yo^r Grace hath vouchsafed she manifest as for the neglect mine
own private suffred will not regard my stay upon
my present estate /

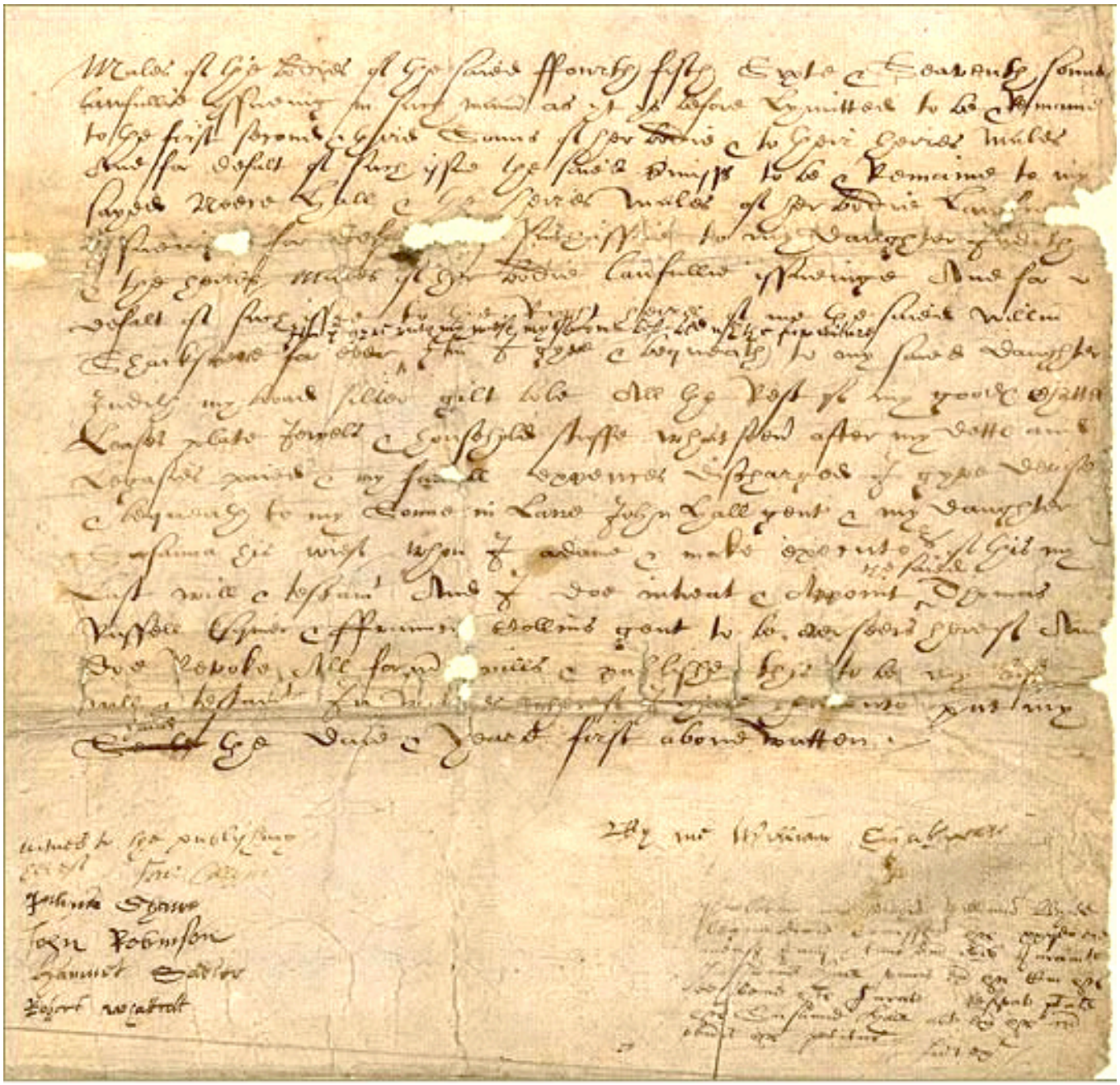
Not withstanding some tongues can be sharp tied or faster bound
there am w^th the limit of your good will and thank for that but
yeld a hazard and pain to seek for you above all the best, yet one
matter touching me see be heard as I may not obmit things
touching religion, the ground on w^ch all these matters ought to take
root and being tormented may mount all the trees, And that there
be some fault found to the order of the Clergie w^ch she
may make a stain or to my self and the Church whose
obeisant child God hath made me whose negligence to not
be excused yet am I sirred on every part that I suffered
this rule I must say that some fault and negligent may
remain and be do in all other great charges it cannot be and
great toration go out, All w^ch if you my lord of the Clergie
do not amend I mean to reform we look for therefore well to
yo^r charge that it may be mended without boldness and overlamarow
am purposed to hand money findes but most diligently all I must
needs grant to be true that I suppose for that to me offers
hand grade more And I need not tell you that I am not so
simple that I understand not nor so forgetful that I remember
not And amids my volumes I have good leave not time my
seldomest lectures in w^ch I find that w^th by reason for my
part I was ought to be loosed That some great wilfulness
and grief in the world in w^ch we live but as wayfaring
pilgrims I see must suppose that God would never have
made us but for a better state and of more Comfort then we
find here I know no creature that breatheth of so
high standeth worthy in more price for it then my self done I
entered not into my estate without some manifest damages
of him and Church and one that God the mightiest and greatest to

Bellow is part of a manuscript document in the Folger Shakespeare Library with remarkably similar handwriting in “secretarial hand.”



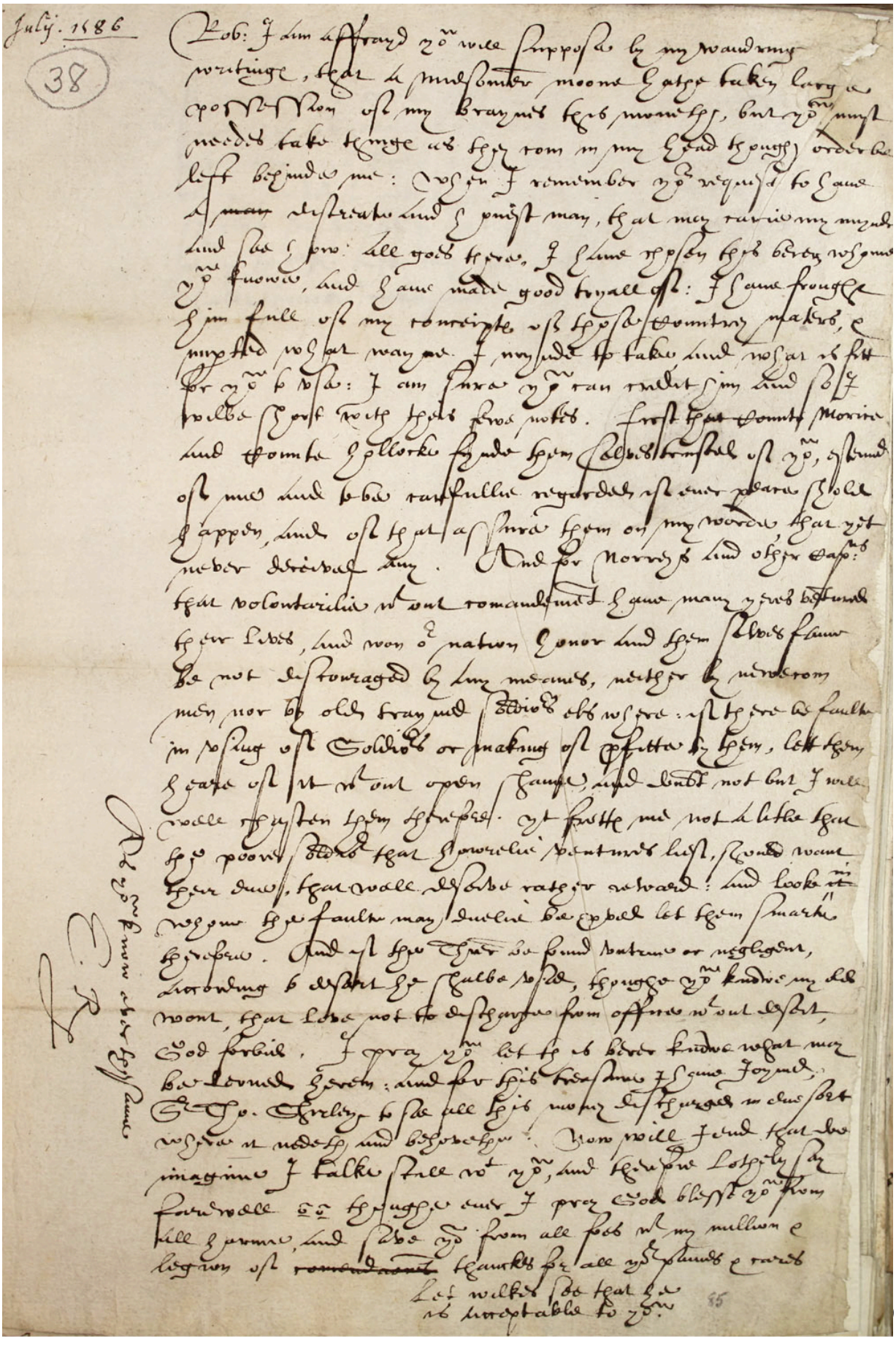
Fourth paragraph of: Information given by Walter Massie against Mr. Thomas Littleton and William Houghe, Folger Shakespeare Library

“The documents were written between with a goose-quill pen and an iron gall or carbon-based ink. Iron gall ink was made up from galls (usually oak-galls).



Above Testament of William Shakespeare in “secretarial hand.”, National Archives

Below letter from Elizabeth to Robert Dudley in "secretarial hand.", National Archives





19th C. Miniature Portrait of John Milton
Yuko Nii Foundation Collection

Charles I's head had been off his shoulders for six weeks when John Milton accepted the office of Secretary for Foreign Tongues to the Commonwealth Council of State. He had announced his approval of the execution in a pamphlet that came out within a few days of the event and throughout the struggle between Parliament and the King he had been a vigorous anti-Royalist polemicist.

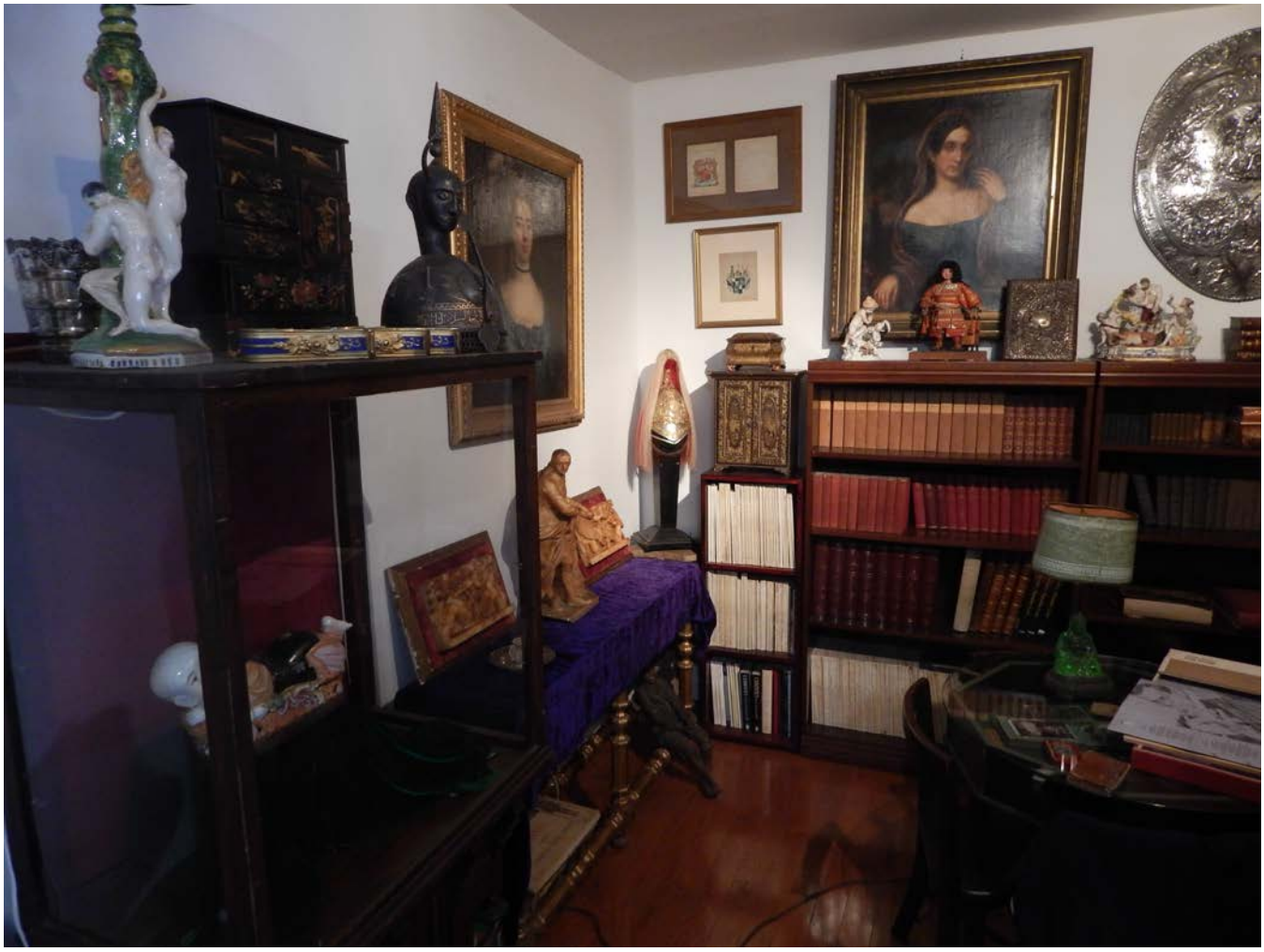
Under Cromwell, Milton became Foreign Secretary. Latin was the language of international communication. Few foreign governments wished to have much to do with the regime in England, Milton could spend his time writing propaganda tracts for his employers. One of them was Eikonoklastes ('The Image-Breaker'), which came out in October, 1649. It was a counterblast to the Eikon Basilike ('The Royal Image'), believed to be an account of the last days of his life by the martyred Charles himself.



17th C. Portrait Thought to be of John Milton
Yuko Nii Foundation Collection

The coat of arms has yet to be identified



**The Yuko Nii Foundation Library where many of the objects are kept houses a very fine small collection of art and manuscripts 15th-20th c. from around the world.**

# ABOUT THE YUKO NII FOUNDATION


WILLIAMSBURG
BRIDGE
BROADWAY